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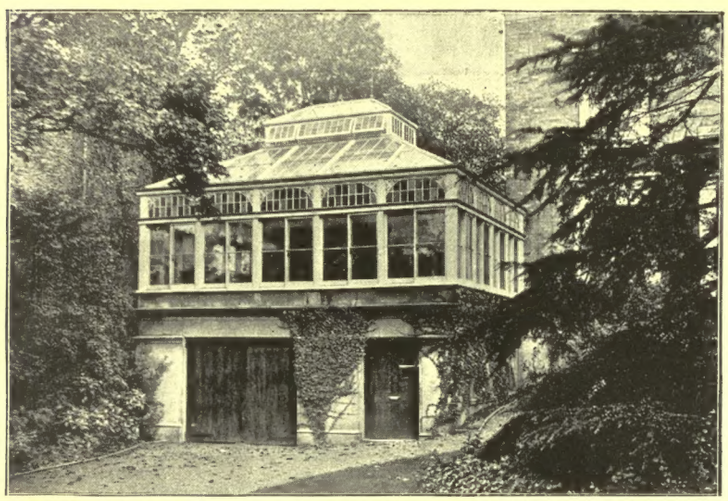

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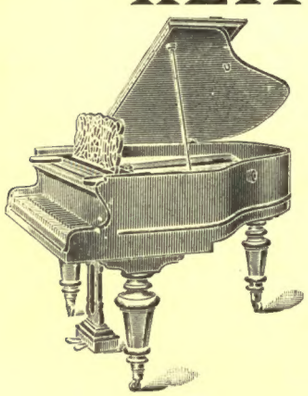

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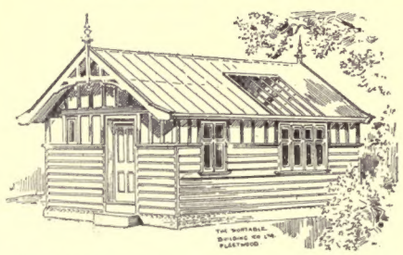

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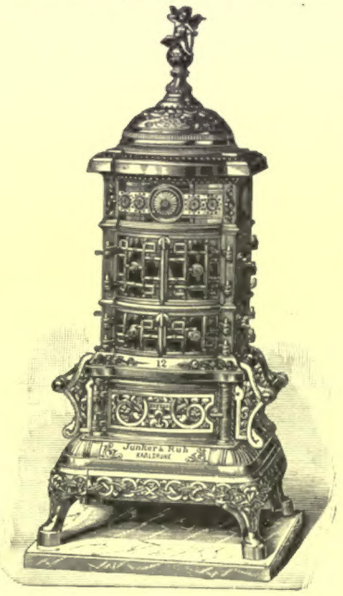

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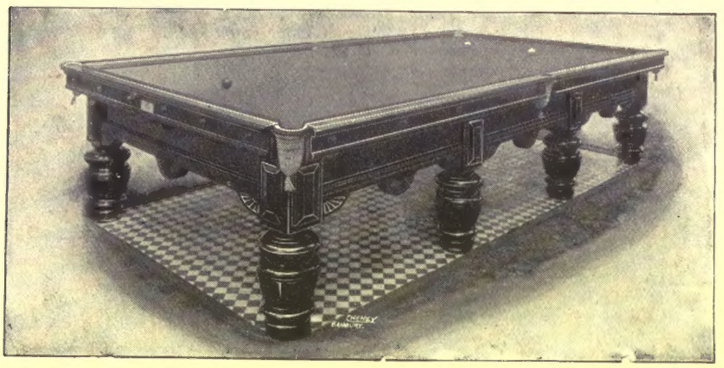

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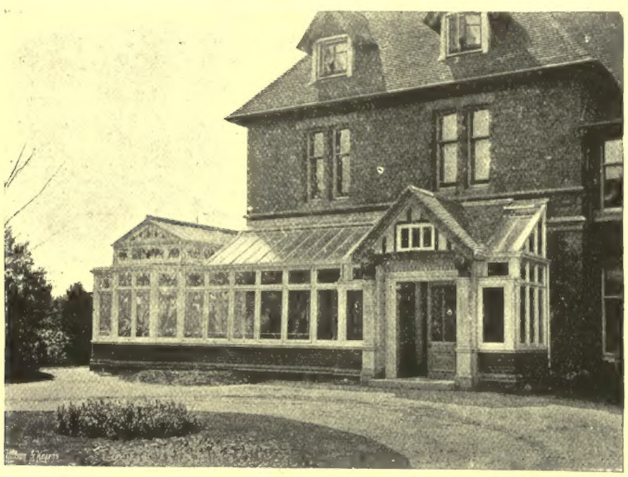

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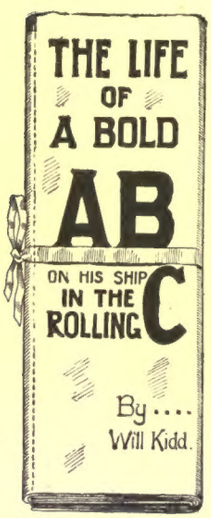

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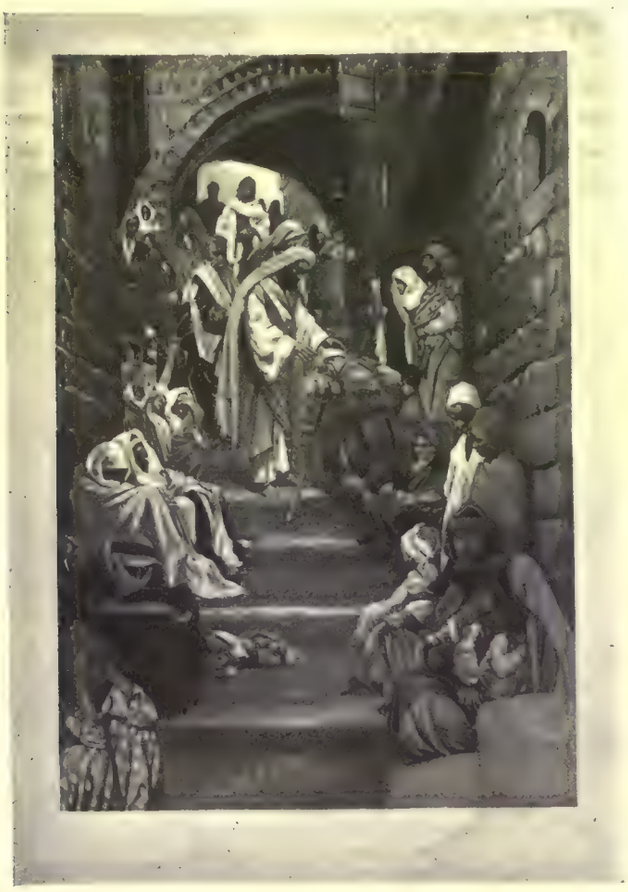

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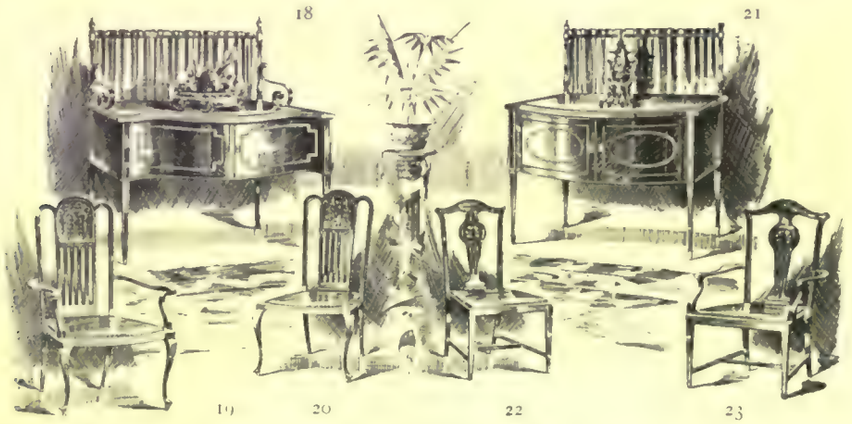

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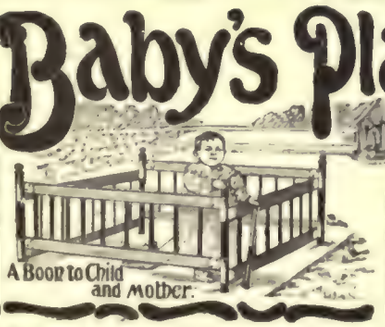

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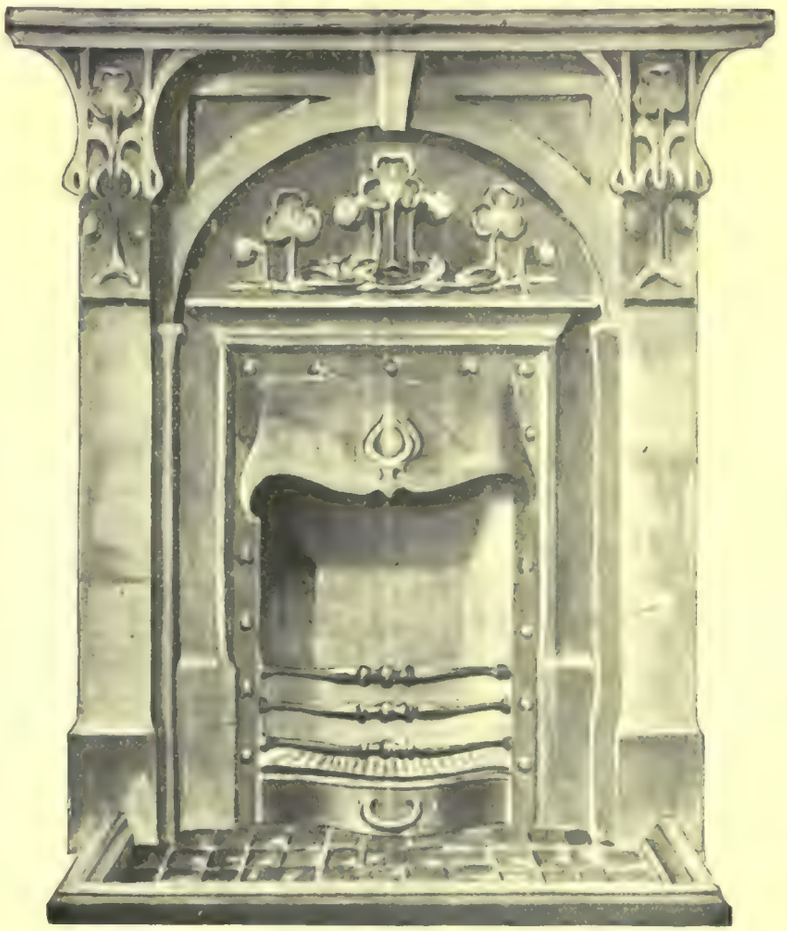

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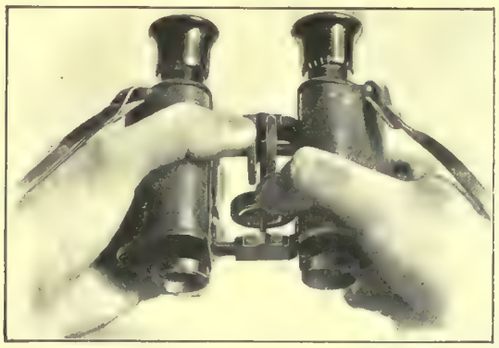

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The Studio of Sir William B. Richmond R.A.

A Vedra in Capri.
By Sir W. B. Richmond, R.A.

Sir William B. Richmond and His Work.

I. EARLY INFLUENCES.

SIR WILLIAM BLAKE RICHMOND was born in London on November 29th, 1843. He is the son of the well-known portrait painter, Mr. George Richmond, and is one of a large family. Contrary to the established tradition of romance, that the eldest or the youngest sons are those who achieve or inherit distinction, he came in the very centre of his family, and reversed the order of fiction by asserting in his instance a fact.

From his earliest days beauty of every kind appealed with growing force to the sensitive and imaginative child, while the eager brain was even then busy with multitudinous fancies and speculations. These often led him to stand aside from the press of life, inactive, apparently, but in reality watching with curious and observant eyes all that went on; or lost in deep wonder and thought over "the world's turning." His early surroundings and education were such as to encourage and intensify these tendencies. Few children have ever been brought up in an atmosphere more entirely embued with the artistic spirit than were he and his brothers and sisters. The first book put into his hands as a child was Blake's "Illustrations to the Book of Job," and this is a typical fact of the influences brought to bear upon his whole childhood and after career. Mr. Richmond was a man of wide and cultivated taste, both in literature and art, and his house in York Street was a gathering place for a small and intimate circle of friends united under the poetic influence of Blake.

Among these was Sir William's godfather, Samuel Palmer, the poetic landscape painter, also a fine musician, with a powerful tenor voice, so searching, that once when he was singing on one of the highest hills above Shoreham, it was heard ringing down the valley. Then there was

Photo. Caswall Smith.

Mrs. David Little.
By Sir W. B. Richmond, R.A.

Edward Calvert, a strange, dreamy Pagan, whose garden contained an altar to Pan, and whose companionship used to be in the highest degree delightful to Sir William, young as he was. Calvert would have the boy to stay with him at Hampton Court, and enchant him with stories of his wanderings in Greece among the Arcadian Hills, quote Virgil to him, and, as illustration to the text, show him portfolios of the most delicate pastoral drawings.

Mr. Palmer was also a great lover of Virgil, and in his Virgilian designs, as well as in his translation of the Eclogues, he entirely seized the spirit of the poet. Another member of this gifted coterie was the interesting Swedenborgian, Francis Oliver Finch — poet, philosopher, painter, and charming musician; indeed, his rendering of the old English songs used to be compared to that of Braham's. Many others there were, all early friends of Mr. George Richmond's, uniting in venerating and looking up to their inspired leader, William Blake.

This band of serious artists was in a measure analogous to the later company of the Pre-Raphaelite Brotherhood, with whose dispersal hero-worship seems almost to have gone out of fashion, leaving little better in its place than cynical indifference. Certainly it is difficult to imagine in these days that young men should venerate a personality living on the third floor of 3, Fountain Court, Strand, with such enthusiasm that the bell-handle communicating with the gifted but poor painter and poet was always kissed before being pulled. Mr. Richmond, when a boy of eighteen, once had the honour of walking with Mr. Blake from Regent's Park to the Strand, and described his sensation thus: "I felt walking on air, and as if I'd been talking to the Prophet Isaiah." It is a coincidence, and leads one to wonder if there is anything in a name, that he should have selected the one of his sons who was to become so distinguished, and whose name stands at the head of this article, to name after his hero. Certainly the spirit of Blake has in a measure fallen upon his namesake, for though their work has been widely different, there is in both the same poetic imagination, the same reaching up to a lofty inspiration, the same strong emotion held in restraint; and all through his life Sir William has had the keenest veneration and admiration for the poet-painter, whom he resembles likewise in his love for literature as well as for painting.

Photo. Caswall Smith.

Death and Sleep carrying the body of Sarpedon to Lycia (p. 17).
By Sir W. B. Richmond, R.A.

Photo. Caswall Smith.

The Release of Prometheus by Hercules (p. 17).
By Sir W. B. Richmond, R.A.

Other visitors at Mr. Richmond's house in those early days were Sir John Everett Millais, then quite a young man, but already known as the painter of 'The Carpenter's Shop,' Mr. Holman Hunt, and one who was to become a very important element in Sir William's life, Mr. Ruskin. To an imagination already eagerly alert, those surroundings must have been stimulating in the highest degree, and the strong personal affection that he felt for many of his father's friends, led him to be with them as much as possible, and so unconsciously to assimilate much that must at that time have been beyond his comprehension. It is easy to imagine the fascination of those gatherings in York Street in the long evenings after the day's work was over. The eager enthusiastic men dropping in one by one, Mrs. Richmond with her beautiful clear-cut profile and gracious stately presence, throwing a charm over the scene, the keen intellectual talk, the music, the general atmosphere of something beyond and above the every-day world. No wonder that the child was thrilled and inspired, and his nature steeped in impressions to bear such fruit in after years.

There was a curious concentration of home life

Photo. Hollyer.

Joan of Arc.
A Pastel Sketch.
By Sir W. B. Richmond, R.A.

too; intimate friends being there so often as to become part of the family circle, the children being always encouraged to mix freely with them. People mostly dined in the middle of the day then, late dinner not having come into fashion among workers. After tea the children took their places at the long table, drawing-boards were brought out, and they drew, either designing or copying, while the father, mother, or some friend, read aloud till bed-time. This, night after night, generally with an interval for music. The books chosen were always the very best, and nothing else was allowed. Mr. Richmond had a keen love of literature, especially of poetry, and he used to read Milton, Bunyan, Shakespeare, Chaucer, and the Bible to his children from their earliest days. Later he read to them Clarissa Harlowe and Sir Charles Grandison, and other great novels, including "Les Misérables" when it first came out, so that they all started in life with an unusually extensive knowledge of the masterpieces of English literature. He also used to delight them with stories of the people with whom he mixed in his capacity of portrait painter; moving in the most distinguished society of London, he was greatly in demand, for he was an unrivalled raconteur. Almost the only social excitement was acting charades, and the Richmond family developed into a kind of travelling company, and used to hold charade meetings at different friends' houses.

Photo. Hollyer. *Robert Louis Stevenson.*
A sketch done in one sitting by Sir W. B. Richmond, R.A.
Presented by the artist to the National Portrait Gallery.

Once always, sometimes twice a year, the family migrated to Sevenoaks or Otford, in Kent, and great was the excitement among the children when the coach and four that was to take them to the country drew up at the door. Much of the old-world London, now so fast disappearing, was then existent, most of the Borough hostels were standing, and a favourite place for the party to stop at on their journey was the "Tabard," whence Chaucer's pilgrims started on their ride to Canterbury. These country visits were among the happiest times of a happy childhood, when, to quote Sir William's own words, "Shoreham, Otford and Sevenoaks seemed to me like the plains of Paradise." All these places, too, were full of the associations of his father's friends. Henry Hallam, the great historian, once stayed at Sevenoaks, and took a fancy to Sir William, who was then quite a child. His Latin declensions were in process of being hammered into him by Miss Duckworth, a kind and learned lady and a very old friend of the family. Hallam made the boy repeat the declensions, and then talked kindly to him for some time, adding at the end, "Every night when you go to bed, pause and ask yourself, 'Have I added to my knowledge to-day?'" This piece of advice made a deep impression on the small hearer, and not only did he never forget it, but he resolved forthwith to act upon it.

Extremely delicate as a child, Sir William was educated by tutors at home; indeed, his surroundings were in many directions an education in themselves. If the boy felt a pang when his more robust brothers departed for what is generally the goal of every boy's ambition, he probably was the gainer in the end, the individual attention and the greater freedom of home life allowing wider scope for the development of his peculiar faculties. Intensely idle concerning things that he did not like, he was very industrious over studies that appealed to him, and capable of hard and severe application, a quality which in later life he has carried almost to excess. He early displayed talent and fondness for music, and to this day it goes hand in hand with art, the two chief delights of his life. The musical training bestowed on him was of the most thorough description. His first lesson was given to him by old Edmund Knyvett, who was one of Haydn's pupils. He used to go to York Street dressed in a blue coat with brass buttons and shorts, and play Mozart's and Haydn's fugues and sonatas upon one of those charming tinkling little Broadwood pianos made about 150 years ago.

Another musical friend, and one who has indirectly exercised a great influence over Sir William's life was Mr., now Sir, Herbert Oakeley; who to an equal love for music added more scientific knowledge. They became intimate when Sir William was about fifteen, and he often used to go and stay with Mr. Oakeley at Hampton Court, when they would spend most of their time in the Chapel, playing concertos, organ fugues, and whole symphonies on Father Smith's beautiful organ during the day and on the piano of evenings. Wagner's star had not yet risen, and Handel, Bach, Mendelssohn and Beethoven were their favourite composers, who often held them so enthralled that at 7 o'clock they would suddenly realise that it was morning, and they had not been to bed at all. People in those days were mostly Philistines as regards taste in music, and really good concerts were uncommon. Hallé had not begun his work in England, and there were few concert halls. What pleased the public taste were the pretty tinkling melodies of Mozart, in preference to his finer work; and in the same way anything of Beetho-

The Death of Ulysses (p. 171).
By Sir W. B. Richmond, R.A.

ven's that recalled Mozart was much admired, while the great 9th Symphony and works of that character were practically ignored. Sebastian Bach, probably the greatest musician that ever lived, was little known, except by a small circle of real music-lovers, who used to meet at the Hanover Square Rooms, where the best concerts in London were held. Sir William was present here when a symphony of Schumann's was performed for the first time in England. Looking over the score with him on this occasion were Jenny Lind and Meyerbeer; when the latter entered the box in the middle of the symphony Sterndale Bennett, who was conducting, stopped the orchestra and gave an indication of the opening notes of the march from the "Prophète," which was played in honour of the great composer.

Another well-known man, Mr. Cox, the Bodleian librarian, came across Sir William on a journey to Oxford, when the latter was fourteen years of age, and initiated him into his first love for old books, an affection that he has never lost. During the whole period of his visit to Oxford Mr. Cox was consistently kind to him, and showed him many things both in the Bodleian and elsewhere. Pointed out to the boy in the Hall of Exeter College were two young men, who had just come up as undergraduates, Mr. William Morris and Sir Edward Burne-Jones, who were afterwards to become two of Sir William's closest and dearest friends. Many years afterwards, writing of Mr. Morris, he says, "He was the manliest fellow that ever tried to pull an effete society together. He had the roughness and strength of a Norseman together with the tenderness, nay, even shyness, of a woman; a great big generous character, though a bit narrow if you like, from his thoughts running in a groove. Really intensely aristocratic, his socialism was the natural development of a nature that was ever driving in the direction of amelioration; it began in taste and ended in altruism."

This sketch of Sir William's early life and surroundings, though very inadequate, gives some idea of the artistic atmosphere in which he grew up. He certainly had exceptional advantages, but even exceptional advantages are not without their drawbacks, and the attractions of good society enjoyed too early, and attained without struggle, may be an enervating as well as an exciting cause. This may account for the fact, by no means uncommon, that the sons of remarkable men are frequently not in any way remarkable, and strangely enough this crossed Sir William's mind when he was thirteen, and led to an incident which was in a sense highly romantic, and though by no means a praiseworthy act, was yet inspired by the best motives. He and his friend More Palmer,

a boy of exceptional talent, determined that they would no longer be a burden on their parents, but would embark on the world on their own responsibility.

They were by no means unaware of their own abilities, and had rightly or wrongly decided that they would be able to maintain themselves by their own exertions. It was settled that Palmer would give music lessons, he being a wonderful musician for his years, and that Richmond would take portraits; they were besides prepared to initiate the young into the mysteries of the Latin Grammar. Both of the boys at this early period of life were strong Pantheists, the first chapter of Genesis was regarded by them as a delightful fairy story, and with rather precocious critical faculties, made alert by the amount of intelligent conversation they had listened to, comparative mythology was a great topic of talk between them. The preparations for departure were limited; a little portfolio and some paper and pencils was all the equipment they thought necessary, and by way of funds the pair mustered 6s. 6d. between them. They started from Kensington on a cold February afternoon, walking through Richmond, Kingston and Hampton Court. The avenue in Bushey Park lying solemn in shadow beneath the starlight thrilled the impressionable adventurers, but they resisted temptation to linger and pushed on to Teddington, where they put up for the night at an inn, almost exhausting the precious 6s. 6d. Quite regardless of this, however, the next day, Sunday, they proceeded on their way, and when the pangs of hunger made themselves felt, marched confidently into the first inn they came to and intimated to the host that they were travellers whose funds had run low, and that if he would like a portrait of his wife or daughter they were prepared to execute one in return for a dinner. The good-hearted fellow acceded at once, was delighted with the drawing, and he gave the hungry wayfarers a cut from an excellent joint and a glass of beer. If the landlord or his descendants still retain the portrait and remember the incident, it must be with some pleasure at having relieved from the pangs of starvation the future R.A. This was a good start, and indeed it is not unlikely that the boys were not mistaken in their estimate of their capabilities, and that had their pockets contained a few pounds they would have made their way.

Moses. Picture in progress (p. 32).
By Sir W. B. Richmond, R.A.

It would have been an interesting experiment, and one is tempted to wish that their parents had allowed them to carry out their idea; but the parents took a different view, and becoming alarmed at the disappearance of their sons, and judging that they would have escaped by way of Richmond, sent mounted policemen in pursuit. That triumphant dinner was interrupted by the arrival of a constable, who informed the runaways that they had better go home at once unless they wished to be taken there by force Down crashed the dream of golden possibilities, sordid commonplace reasserted itself, and now, only too fully aware of hunger and sore feet, which they had before ignored in their excitement, the two adventurers sadly turned their faces homewards. All that day and far into the night they walked back to London, serious doubts meanwhile arising as to what would be their reception when they got there. In fact, so apprehensive was Sir William that he sought the house of a friendly tailor, and from this shelter sent a note to his father announcing his return. Unsuccessful as this attempt at independence was, it was yet an effort in a good direction and brought its own results. There is probably no step which an imaginative child takes in life which does not advance the development of some characteristic, and a sense of new force and power grew in the boy after this struggle to stand alone, which, after all, while inconsiderate, had at its basis a kind of impulsive chivalry and unselfishness. It seemed to him almost as if the wild oats of life had been sown and reaped in those forty-eight hours of wandering. It certainly was a sort of embryo of a man who has since loved travel and adventure, has courted hardships for the sake of them, and has always felt the need for much solitude, often suddenly leaving the fulness of London life to plunge into travel, returning thither again when the mood was past.

Barabbas at the Cross (p. 30).
By Sir W. B. Richmond, R.A.
Suggested by a Poem by Victor Hugo.

II.—THE ARTIST'S GREAT AMBITION.

In 1857 Sir William entered the Royal Academy schools, being set free from the dominion of tutors at home. Here his chief companions were three lads who afterwards became three of the most gifted painters that England has ever produced, Albert Moore, Frederick Walker, and Simeon Solomon—the last survives. He worked hard at drawing from the antique and life, going through the curriculum of a then most indifferent education, besides always drawing or painting on his own account and on his own methods. At the same time he kept up his classical studies and his music; indeed, that restless untiring energy and thirst for work that has characterised his whole life was already strongly developed in many directions of art and literature.

Candles were an expensive commodity in those days, and the York Street children were only allowed dips in shades to take up to bed; these gave a poor light and burnt out quickly. Much of Sir William's pocket-money went in the purchase of candles, that he might not be hindered from working into the night, and he often sat up till one or two in the morning and rose again at six. At this time Mr. Ruskin took great interest in his work and helped him plentifully with praise or criticism. Mr. Ruskin's house at Denmark Hill, where he went to stay, was an artistic paradise to the boy, and he was delighted with the loan of a water-colour drawing of Abbotsford by Turner, and a study of mussel shells by William Hunt; these he carried home and copied entirely to Mr. Ruskin's satisfaction. But though he absorbed and treasured up most of the sayings of the master, he retained his own convictions, when firmly established, in spite of the fascinating eloquence of Ruskin. Sir William had been taught to regard Michael Angelo to be the greatest artist of the Renaissance. He was about this time engaged in copying in pen and ink engravings by Mantuarnus, from Michael Angelo's frescoes in the Sistine Chapel. Mr. Ruskin did not comprehend or appreciate the art of Michael Angelo; but in spite of his depreciation of the great Florentine, Sir William clung to his opinion, established not only by precedent but conviction, which was only more firmly rooted when he saw for himself Michael Angelo's work in Rome and Florence.

In 1859 Sir William painted his first picture, 'Enid and Geraint.' In it he followed the style and method of the Pre-Raphaelite brothers, which, under the influence of Mr. Ruskin, he had learnt to adopt, though he abandoned it in later years. He sold this picture for £20, spending that in his first journey to Italy, travelling with a tutor. This journey marked an epoch in his life. Brought up to believe above all others in the Italian school of painting, Italy was the land of his dreams, and there was no better awakening for him than when he found himself in Venice, Florence, Milan, and Genoa; indeed, it was a complete fulfilment of his anticipations. This journey laid the foundation of his enduring love for Italian art, for the country for its own sake and for its people. That first impression of delight in and admiration for beauties both of art and nature in Italy has only become deeper and more enduring with every returning visit. Venice was to him the realisation of an early dream, and to the art of Tintoretto, by the vigour of its colouring and the vivid imagination of the master combined with an element of mystery in his design, Sir William's sympathy accorded a foremost place among other Italian masters. Michael Angelo, Tintoretto and Giotto ever remain his favourite masters.

Photo. Hollyer.

The Lady Hood (p. 31).
By Sir W. B. Richmond, R.A.

The Scuola di San Rocco in Venice contains a series of pictures for imagination possibly without rival. The spontaneity of invention, masculine execution and sustained fire of inspiration took the young painter's enthusiasm by storm; hours were spent there and many sketches made during this and subsequent visits to Venice. Whenever Sir William returns to Venice his first visit is invariably to the Scuola di San Rocco, as in Rome it is always to the Sistine Chapel. Carpaccio also has a great charm for him; he made drawings of several of his pictures. This was before Mr. Ruskin had "discovered" Carpaccio. Day after day was spent wandering about the galleries sketch-book in hand, and when after six weeks of hard work and enjoyment he returned to England he took with him three

volumes of sketches from the works of Titian, Paolo Veronese, Holbein, Luini, Tintoretto, Giotto, and many others, besides drawings of architecture and sculpture.

Early in the following year Sir William took a prominent part in the formation of an Artist's Volunteer Corps in connection with the Royal Academy schools. This new occupation proved fruitful in many ways, for it brought him into touch for the first time with men who were to become life-long friends. A meeting was held at 8, George Street, Hanover Square, the house of Mr. Henry Phillips, to decide the important question of uniform for the Artist's Corps. Here Fate shuffled together three brilliant cards from her pack, Sir Frederick Leighton, Sir John Millais, and Sir William Richmond. It was at this meeting that Leighton and Millais came into touch and Richmond's friendship with Leighton began. Leighton eventually commanded the corps, while Sir William became Honorary Secretary almost immediately, and was present in that capacity at the first meeting in St. James's Hall, which was also attended by J. R. J. Hullah, then the leading musician of the day, Holman Hunt, William Morris, Millais, Leighton, Swinburne, Rossetti, Burne-Jones, and many other men distinguished in art, letters, and music. Mr. Ruskin became an honorary member of the corps. In the same year, at a Volunteer Review on Wimbledon Common, when Lord Bury, afterwards Lord Albemarle, was in command, Sir William was introduced to the beautiful and accomplished Mrs. Sartoris, who was watching the movements of the troops with that intelligent sympathy so characteristic of that distinguished and accomplished lady. Sir William and Mr. Watts met for the first time at this review. The result may be described in the same words as before; a close and strong friendship grew up between them. While there is nothing so infinitely varied as the manner in which sympathies are engendered and the way is paved to intimacy, there is at the same time nothing that so little lends itself to description, and the chronicler is reduced to a monotonous and frequently bald statement of facts.

Sir William's next picture was a small one of 'Ruth in the Field of Boaz'; this picture has disappeared as before, the money it brought in was laid aside to defray the expenses of another journey to Italy. This time he went to Padua to see Giotto frescoes in the Arena Chapel, to Mantua, to Verona and Siena, where he studied Mantegna, Pinturicchio, Perugino, Donatello, and Giulio Romano, an artist who is undeservedly neglected now, and again to Venice, whither the fascination of the art of Tintoretto again drew him with its magnet force. Stirred to enthusiasm by what he saw, and the subsequent value to his art of the beauty that he absorbed while still young, ardent and impressionable, the value of this visit can hardly be estimated. Many more sketches were added to an already large store. Returning home by Paris, he spent a considerable time there, going daily to the Louvre, drawing and studying the various schools of painting and sculpture in that incomparable museum, till he knew almost every work in those galleries separately and intimately. Then home again, encouraged to make fresh exertions by the noble works he had been studying. His next picture was one of 'Jonathan and David'—it has disappeared. This was followed by a portrait of two of his brothers, the first of his pictures exhibited at the Royal Academy; it appeared there in 1861, and elicited warm approval from Mr. Ruskin.

"The Sisters"—daughters of the late Henry George Liddell, Dean of Christ Church (p. 10). By Sir W. B. Richmond, R.A.

The year after he attracted some attention by several portraits of children, which were exhibited at the Royal Academy, the best of them being a portrait of one of his brothers dressed in black velvet. This picture led to

A Wood near Volterra, Italy.
By Sir W. B. Richmond, R.A.

several commissions for portraits, of children, in particular; these were generally small, very highly finished, and painted with extraordinary care. Small sums were in vogue in those days, £40 or £50 was regarded as ample reward by the young artist, yet by the time he was twenty-one he had managed to save £1,500; great application and industry found substantial reward.

Although portrait-painting was the business of his life, he never abandoned his dreams and ambitions in other directions—many of his later pictures were conceived in those early days—and he proceeded steadily with the study of anatomy in St. Bartholomew's Hospital, and with drawing from the nude and from drapery in every spare moment at his disposal. At anatomy he became so proficient that, carrying the small bones of the wrist in his pocket, he became so accustomed to feel them that he could name them without withdrawing them, judging entirely by the touch. This study of detail was probably an excess. A painter is not a surgeon; and while a certain knowledge of anatomy is of course necessary to his art, it should be studied in general rather than in particular. What an artist has to see and delineate in the human form are broad planes, large spaces and curves; in achieving this he is hindered rather than helped if his mind is constantly dwelling on the smaller structural planes rather than on the larger. In delineating the wrist, knowing the name and size of each little bone that composed it, would be fettering to the mind that is trying to seize the outline and depict boldly the massing of lights and shadows; still, all knowledge is valuable, though Sir William does not now recommend to young students such excessive knowledge of anatomy.

Temple of Peace, Girgenti, Sicily.
A Sketch by Sir W. B. Richmond, R.A.

In 1864 were painted the portraits of Sir Henry Acland's two sons, and the daughters of Dr. Liddell, Dean of Christ Church (p. 9), and many others. Mr. Ruskin was much pleased with the latter picture; indeed, with all the work of this year. He sent Sir William a warm letter of approbation, which contained at the same time a curious critical anachronism, containing an instance of the perversity of judgment now and then displayed by the great writer. The picture represents the three girls sitting in the foreground of a modern landscape, the centre young lady wearing upon her feet a dainty pair of buckled shoes, which Sir William drew and painted with elaborate care. After praising the picture Mr. Ruskin added, "My dear Willy, you have made one great mistake. The rest of your picture being so supremely beautiful, why the devil didn't you paint the damsel's feet instead of her shoes? Perugino would never have such a mistake." The exaggeration of such a criticism is obvious. In a picture of three prettily-dressed modern girls, the introduction of bare feet would have been entirely out of keeping with the other surroundings, and it is needless to say the alteration was not effected. It may have been that Mr. Ruskin had been afraid he had over-praised the young man's work, and cast about for something to blame as a counterbalance; and it speaks highly for the merits of the picture that he could find nothing more serious to criticise.

By permission of Mrs. George Manners.

Procession in Honour of Bacchus (p. 11).
By Sir W. B. Richmond, R.A.

Dr. Liddell and Sir Henry Acland were added to the fast-increasing circle of Sir William's friends; and during this and succeeding years, he was a great deal at Oxford in their society and in that of the Professor of Astronomy, Dr. Donkin, whose portrait he painted for Sir H. Acland, and with whom he was able to indulge his passion for music in long evenings devoted to it. Dr. Donkin was a fine musician, his house was a centre in Oxford where those who loved the art of music could enjoy it. These visits were his principal recreation during two years of strenuous effort, and were in a way an initiation into real manhood. A stay in the north of England resulted in three large portraits of children, which he ranks among his best work, and in all during that summer he painted seven elaborate portraits. Through this press of work and struggle to keep pace it was real rest and refreshment to him to return to the old grey city lying peaceful and still in its green meadows, to the congenial society, and to enjoy the intellectual conversation and the warm sympathy of friends who were deeply interested in his career. The whole aspect of the life was pleasant to him, loving, as he has always done, books and reading, and the personal interchange of ideas with thoughtful minds. To produce a real artist, which is something different from a mere painter, the literary side of a man must be cultivated as well as the artistic. Thought, imagination and technical skill must be considered together, and the more the critical faculties of the artist and his appreciation of what is fine and noble in literature is cultivated, the wider his range of subjects fit for the pencil will become, to the infinite profit of his work and his mind. No doubt intercourse with Dean Liddell and others of his type encouraged and drew out the intellectual side of Sir William's character, forging between him and literature a link so strong that no stress of after-work has ever parted the chain.

A drawing for a portion of the window in St. Paul's.
By Sir W. B. Richmond.

Circumstances beyond his own control rendered the greater part of 1865 a dead year as far as work was concerned, but at the end of it he took up his painting again, and once more went to Italy, this time to Rome. Here he took a studio in a building in the Via Felice belonging to Pietro Nisi, and determined to concentrate himself upon a big work.

The studio was that in which Leighton had some years earlier painted his famous 'Cimabue and Giotto,' and there was doubtless more than coincidence in the selection, for the 'Cimabue' had made a great impression on Sir William when it appeared in 1855, and he had now become an ardent admirer of Leighton's art. The nobility of Leighton's work and his sense of style delighted his friend, and his elegant appreciation of beauty was stimulating to the kindred spirit. Nor was Sir William singular in this respect, for Leighton had already exercised great influence upon a generation, and was going far to justify Thackeray's remark to Millais years before, when he had met the gifted young painter for the first time in Rome. "Millais," said the great novelist, "I have met a young man in Rome, the most brilliant in my recollection, who will be P.R.A. before you." Here then, under the shadow of Leighton, the large picture of the 'Procession in Honour of Bacchus' (above) begun. Mr. Gladstone, who spent the winter of 1866-67 in Rome, took a great interest in its progress, and would come and sit in the studio and watch with keen enjoyment the work grow under the artist's hand. His wonderful personality and power of giving out to a sympathetic listener attracted Sir William as it did every one else, and from that time onward until Mr. Gladstone's death they maintained a constant intercourse. At this time Mr. Gladstone was deep in Homeric studies, and during many mornings spent in the studio and during walking, would talk much of what he had been reading, and consult the younger man as

freely as if they had been equals. Herein lay one of the great secrets of Mr. Gladstone's power and charm, that he never talked down to younger or less learned persons than himself, but courteously assumed that they were on the same intellectual level, either men or women. There is no surer way of attracting or influencing people than this, especially young people, and perhaps young men in particular. Life in Rome was very pleasant in those days, the city was a kind of head-quarters of art and intellect, where the cream, skimmed from all corners of the world, was wont to gather. Society was small and very intimate, the delightful if changeful climate, the beauty and grandeur of the ancient as well as mediæval city, which sheds an air of romance over trivial, everyday things, formed an appropriate environment for such brilliantly intellectual circles. English people lose some of their stiffness and reserve when they are away from their native land on a holiday.

The Roman Campagna.
A Sketch by Sir W. B. Richmond, R.A.

Sir William, characteristically, found his way where music was to be enjoyed, and during this winter he made the acquaintance of Liszt from meeting him at a series of charming little chamber concerts in the Sala Dantesca, organised by the music-lovers of Roman society, of whom there were very few more now; and when on one memorable occasion, at a party at the house of the Director of the French Academy in Rome, he met Gounod and heard him play and sing through the whole of Faust. But as has generally been the case throughout his hard-working life, Sir William was too busy to have much time to devote to society. The great ambition of his life, to execute mural painting and decoration, had never been lost sight of, and he now set to work in earnest to qualify himself for it by acquiring all the knowledge of various branches of Art he could, so that should the occasion arise he would be prepared to take advantage of it. Signor Podesti, the well-known artist then painting in the Vatican, initiated him into the art of fresco-painting, and in addition to this he studied good examples of mural decoration both in fresco and

The Temple of Nike Apteros, seen from the Propylæa.
A Sketch by Sir W. B. Richmond, R.A.

mosaic in the churches of Rome and the Vatican, the Museums of Naples and Rome, watching every opportunity to study any newly-found wall painting at a time when Signor Rosa was excavating in the Forum, and upon the bank of the Tiber.

Michael Angelo's paintings on the roof of the Sistine Chapel were the object of his deep admiration and constant study. He would spend days at a time there, observing and copying with the greatest care, frequently drawing from memory in the evening what he had observed during the day, till, to quote his own remark:—"I knew the roof of that Chapel as I know the palm of my hand." Realising that a knowledge of architecture is indispensable for good decorative work, he extended his studies in that direction, not only making a great many architectural drawings, but going into technical details of construction also. In England the drift of events seemed pointing to the realisation of his desire. The glamour aroused by the decoration of the Houses of Parliament had subsided, yet not so entirely as to banish all hopes of its being revived in a more serious, as well as in a more understanding spirit. Mr. Watt's magnificent fresco in Lincoln's Inn Hall was a step forward and aroused Sir William's longings for a like venture, and set him to strain every nerve in preparation so that when the time came he should be ripe and ready. But the time was not to come yet, and alongside of his preparatory work he was making many studies of scenery and effects of light and shade for the 'Procession of Bacchus,' and sketching largely in the Campagna of Rome and in other parts of Italy. He was during these years much under the influence of Signor Costa, the celebrated landscape painter and a close friend of Leighton's, and also of one who was afterwards to be a close friend of Sir William's, though he did not then know him—George Mason. He was much struck by the "style" in Signor Costa's design, and the feeling displayed in it for form and colour touched him in points on which he was most susceptible, and brought to him a view of the interpretation of Landscape allied to figure design.

Costa treats Landscape as a sculptor treats form, his appreciation for line, relative masses, accent and tone is curiously sensitive, and when one remembers that in Rome forty years ago the art of landscape painting was at the lowest possible level of commercial aim, it cannot be wondered that serious artists viewed the work of Costa with hope of its regeneration. It is impossible to over-estimate the influence of this great painter's work upon the more thoughtful and refined of his artist contemporaries.

There is a philosophy about Signor Costa's way of approaching art that gives great dignity and insight to all that he does; he works not only with a pure instinct, but also from clear reasoning he knows *why* he paints in a certain manner. His work is spontaneous, but also every step is clearly reasoned out before taking it. Sir William attributes much of the charm of his own landscapes to the lessons that he learnt from Signor Costa, and still more to the spirit that pervaded these lessons.

The Rt. Hon. W. E. Gladstone (p. 32). *By Sir W. B. Richmond, R.A.*

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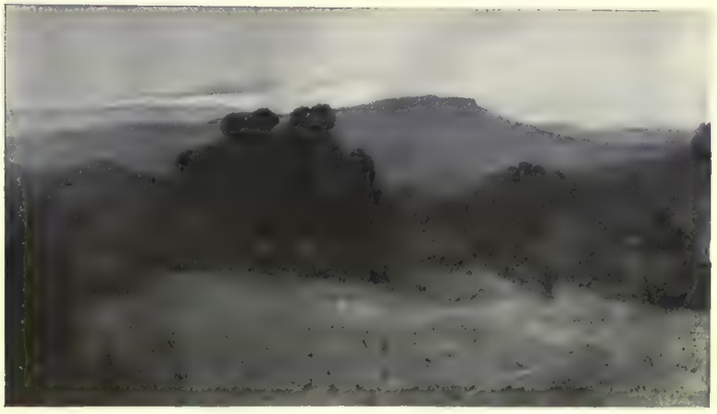
The Roman Campagna had a great fascination for Sir William, and he spent much time there, staying with various Mercanti di Campagna, and enjoying to the full the quaint pastoral life that still goes on there exactly as it did in the days of Horace. The shepherds especially delighted him, and he struck up a great friendship with one of them, named Beppino, and used often to go and sit in his cabin, or wander over the Campagna with him in the glorious summer starlight. At first sight they might have been considered a strangely ill-assorted pair of friends, but Beppino, in spite of his calling and his rough Roman dialect, was a man of culture. He had been taught by the priest of his village, and read the Eclogues in the original: his lonely life in the beautiful Campagna had stirred his imagination and filled him with poetic fancies, so that he was able to meet the artist on his own ground during their wanderings through the hot, still nights. When Sir William revisited Rome several years later, he sought out his friend again, but death had intervened, and Beppino was already laid under the turf he loved so well.

After more than two years of almost unremitting labour the picture of the 'Procession in Honour of Bacchus' was finished and brought to England. It was exhibited at the Royal Academy of 1869, where it was very well hung, and received a good deal of applause, ultimately becoming the property of Mr. Gil-



Girgenti, Sicily.
A Sketch by Sir W. B. Richmond, R.A.

strap, of Fornham Park, Bury St. Edmunds, who was succeeded by his niece, Mrs. George Manners, to whom we are indebted for the courtesy of allowing a reproduction of the picture as well as of the 'Song of Miriam.' This was the first year of the migration of the Royal Academy from Trafalgar Square to Burlington House, and was rather a memorable one in many respects. Besides the 'Procession of Bacchus,' which, whatever its merits, was a very sincere effort, there was Alma Tadema's 'Pyrrhic Dance,' Frederick Walker's 'Bathers,' Albert Moore's 'Quartett,' Leighton's 'Helios and Rhodos,' and beautiful work by George Leslie. In fact it struck the young painter, coming back from his long absence abroad, with a fresh eye and an unbiassed judgment, that the English school had extraordinary vitality, and was full of promise of great things to come. That the promise has not been entirely fulfilled, and that the fruit of this fair blossom is still to be desired, is unfortunately undeniable, but this is not the place in which to treat of it—fashions change not always for the better.

During the summer of 1869 serious illness obliged Sir William to throw up his work, and he was ordered to Algiers, where he spent six months, mainly in the open air. This was his glimpse of the Orient, and the vivid colouring and splendid sunshine were very attractive to him. The climate restored his health wonderfully, and riding a great deal and working little, the quondam invalid passed several months, and finally he recovered his health. Whatever his chroniclers have to write of Sir William, they never are able to place it upon record that he was idle, and this stay, though nominally a holiday, was fruitful in studies, principally of sunlight effects upon figures, which have since proved of infinite value to him. He came back to England early in 1870 with his health completely restored, and passed through Paris at the moment when war was declared between France and Germany.

The Rise of Phœton; being one of a series of pictures from the Myth of Phœton.
By Sir W. B. Richmond, R.A.

III.—HOME, STUDIOS, AND FURTHER PROGRESS.

On his return to England Sir William took a house in Hammersmith, which has been his home ever since, and will be to the end of his life. When he bought it Hammersmith was a small suburb, and the house stood in the middle of green fields, some of which he also purchased and turned into a garden. Now that the advancing tide of bricks and mortar has swept trees and fields away to replace them by narrow streets made hideous with electric trams, Beavor Lodge stands alone within its high-walled garden, a relic of old days, an oasis of peace amid the surging sea of traffic. In the garden the birds sing as if they were a hundred miles from London, and they have every reason to believe that they are so. For it is a country garden, not a suburban imitation: it has not even been invaded by that craze of nursery gardeners, bedding-out. Instead there are long grass walks with borders on each side, in which great scarlet poppies make vivid spots of colour, and blue irises and white rear their stately heads, and lilies and delphiniums and many other old-fashioned plants grow and flower at their will; a carefully tended rose-garden, and hedges of sweet peas and sweet brier load the air with fragrance. Round the lawn in front of the house laburnums and may-trees and lilac tangle themselves into a little shrubbery, and all along the walls trees are planted; so that in summer the garden is shut into a green grove, and the last glimpse of house and chimneys shut out. Under this one-sided avenue a gravel walk runs the length of the garden, which is known as the "Monk's Walk," and this is the favourite haunt of the master of the house, who may often be found pacing up and down there. A racquet court has been made against the side of the house, and at the back thereof a Virginia creeper grows and twines, till it is finally captured and led away over a pergola, where it forms a perfect shelter for a sunny day. The house itself is old, and has been much added to by its present occupier, but very little of it can be seen from the outside owing to the way it is shrouded in creepers. Two great Italian oil jars filled with white daisies keep guard on either side of the front door, and are a good introduction into a house that is full of quaint, curious, or beautiful things that Sir William has collected on his many travels. The studio is a large lofty room, and the walls are lined with pictures of every kind; some large, but the majority little sketches in oils of places in all parts of the world; Eastern houses with pillared courts and carved lattices, sunny Italian landscapes, and the Egyptian desert under every conceivable aspect from sunset to sunset.

Sir William, like Rembrandt, is fond of painting in a subdued light, and for this reason his models are frequently required to sit in a species of raised tent minus one side, which is a device of his own for the disposal of light according to his fancy. Half-finished pictures on easels, casts, rough sketches of compositions, draperies of gorgeous colour lie about, and all the usual impedimenta of an artist's studio, where all ages seem to meet. A modern Albanian dress lies side by side on an old carved English chest with a piece of ancient Spanish embroidery, faintly tarnished with age and of priceless worth; fragments of Greek sculpture jostle pieces of mediæval armour in the recess devoted to them, and in a corner of the room the great Arcadian shepherd looks down, slightly scornful, upon the modern grand piano placed almost at his feet. A gallery runs across one end of the studio and below it a heavy curtain shuts off a little room beyond, which is almost entirely lined with books. Indeed, it contains very little else, except a picture or two and a cast of a beautiful Greek head; and the orderly disorder of a busy man reigns there. For Sir William is a man of many occupations: he is a student, and so most of the furniture not in use is strewn with books, open or shut; he is a Borough Councillor and President of the Coal Smoke Abatement Society among many others, so his writing-table is piled with pamphlets, reports and letters, till it looks as if his whole time must be occupied there; he is a J.P., so it is not unusual for a sitting to be interrupted by a sergeant arriving with recruits to be sworn in; he is a lecturer,

The Studio of Sir W. B. Richmond, R.A.

hence there is usually a partly-written speech on the already crowded writing-table. But still above all other things he is an artist. In the dining-room hangs a large brass plate of Moorish work of the best period and supposed to have only one equal in the world, surrounded by sketches of Moorish architecture in Spain; in the same room is a fine cast of the Bruges Madonna, an early work by Michael Angelo, of great charm and pathetic beauty. The juxtaposition of the two may sound incongruous, but the effect is not so; it only conveys to the mind the impression, borne out by all there is to be seen at Beavor Lodge, that the key-note of life there is love of beauty for its own sake, of whatever kind or of whatever epoch.

Here Sir William took up his residence in 1870. The first winter was occupied with the 'Bowlers' and various portraits, two especially of Lady F. Cavendish and of her husband Lord F. Cavendish, then 'Ariadne deserted by Theseus on the Island of Naxos' (p. 17), which appeared at the Royal Academy in 1872. It was suggested to him by the poem of Catullus, the "Marriage of Peleus and Thetis," and he has united a strange strength and pathos in the dull bronze-green robed figure alone by the angry tossing sea. There is something in the poise of the arm passionately flung heavenward that conveys bitter, impotent despair; yet despite the desolation of the whole figure, repeated in the rocky, sandy coast, there runs throughout the design a vein of strength. Sir William modelled the figure of Ariadne first in clay, and drew the drapery from folds of muslin carefully arranged and set in plaster over the figure. This he describes as being most stimulating to the imagination, and attributes the grace of the wind-blown drapery to a lucky accident, *in the casting* "it happened to come so." *A propos* of this picture, Sir William writes: "I should always advise a young painter at the outset of his career to aspire towards the highest class of subject; it will probably master him, but let him determine that he will spare no pains to bring to bear upon it all the scientific knowledge that he can. The more difficult the task the more he will learn from struggling with it. Lessons are best learnt in the *performance* of a picture rather than in the *theory* of one. Knowledge acquired with an aim at heart, the aim to make use of it in something you are doing, is the knowledge that will stick to you, the motive being to create something for yourself and to take nature and science for your guides."

Sir W. B. Richmond, R.A.
In his hand a mask of William Blake, made in life-time by Frederick Tatham, Sir William's uncle.

In 1874 'Ariadne' was followed by the colossal picture of 'Prometheus Bound,' which is sixteen feet high, and is now in the Birmingham Museum; and then by the 'Electra at the Tomb of Agamemnon,' exhibited in the first year's Grosvenor Gallery; but he was obliged to set aside imaginative work for a time, it did not sell, and portraiture again was resumed, not entirely, exclusively, but mainly. Among those executed then were one of Queen Alexandra, then Princess of Wales, and many portraits of children, but he had no intention of lapsing into portrait painting only; he always contrived to keep in touch with the sort of painting that most appealed to him. He was also a good deal occupied with sculpture, actuated by a desire to feel his design in the round, which has nearly always led him to model the figures for his pictures before painting them, a method not sufficiently in use now.

At last his desire for mural painting was realised. In 1874 Mr. Stuart Hodgson, the owner of Lythe Hall, Hazlemere, gave him a commission to decorate the drawing-room at Lythe Hall in fresco. This he gladly undertook, and the four cartoons representing the 'Duties of Women' were drawn out at once, and the frescoes finished the following spring. In consequence of the approval which this first effort met with, the civic authorities of Liverpool gave Sir William a commission to paint a large fresco in the council chamber. The result was an elaborate design of the 'Triumph of Commerce over Barbarism,' in connection with which he undertook a special journey to Italy, but the commission fell through. The drawing for it contains some sixty figures, all of which were first modelled in wax; the whole composition being complete, it formed the scene in the concrete, from which the elaborate pencil drawing was executed.

During these years he was very little represented at the Royal Academy, though a charming portrait of his daughter appeared there in 1876; but he gave warm support to the Grosvenor Gallery, which was founded in 1877. The first picture from his brush which appeared there was 'Death and Sleep carrying the Body of

The Song of Miriam (see page 17)

Sarpedon into Lycia' (p. 2). The subject was taken from the well-known passage in the Iliad, and has been treated with intense poetic feeling. Although not a large picture, it gives a feeling of limitless space to the spectator, the blue, misty background of sea and sky seeming to recede for miles beyond the central figures. The same subject occurs in Flaxman's 'Illustrations to Homer,'* and the difference of line between the two is noticeable, Flaxman, who always aimed at conveying a definite meaning in the fewest possible strokes, has made use almost entirely of horizontal lines, thereby probably intending to denote the sense of rapid flight; in Sir William's picture the upward trend of the lines, converging almost to a point in the wings of Sleep, seems to mean a slower, more solemn movement, containing at the same time a suggestion of spiritual ascent. In 1879 the life-size 'Statue of a Runner'† in bronze appeared at the Grosvenor Gallery, and the same year came the commission from Mr. Gilstrap to paint a companion picture to the 'Procession of Bacchus,' which had appeared ten years before. The subject chosen was Miriam leading the triumphant chorus of Israelite women after the defeat of Pharaoh and his hosts in the Red Sea. The design is a very fine one, and comprises eighty-four figures, every one of which was first modelled in wax. The whole design in the round was then photographed on glass and its shadow being cast on to the canvas, an outline was drawn round it, perfect accuracy of perspective was insured. Before executing this picture Sir William made an expedition to Mantua to study Mantegna, and the design was actually thought out and sketched in the rough in the train between Turin and Paris (plate facing p. 16). The following year there appeared 'The Wise and Foolish Virgins.' The motive of it was suggested in Assisi, one dawn, by peasants going to work.

In 1880 he found it necessary to take another studio in Kensington, and here were painted several of his best pictures. 'The Release of Prometheus by Hercules' (p. 2), 1882, is full of vitality. Hercules, poised on a rock in strong relief against the sky, with life and energy in every line of his virile body, is shooting a last arrow at the vanquished eagle, whose presence is indicated by a feather floating down. Prometheus, a no less fine figure, but cramped from his bonds, lies in an uneasy attitude on the rock below, as if half fearing to rise lest his deliverance should not be really accomplished.

In 1885 came the 'Audience at Athens,' which is generally supposed to be Sir William's most important work, and which he himself ranks first among his subject pictures (plate facing p. 24). His extensive travels in Greece and study of Grecian architecture and literature served him to good purpose here, and the landscape that is seen through the colonnades is correct in every detail, done with the tender touch that comes from knowing and loving every stone. The picture is very strong in tone and colour, and though it is entirely without action, it is not monotonous. The murder of Agamemnon by Clytemnestra is being represented on the stage of the Athenian theatre, and the audience are held fixed and variously interested in the tragedy that is being acted before them; yet the diversity of expression shows how differently each spectator is affected, from the grave Archons (in their marble chairs, who sit intent and impassive) to the girl in the left-hand corner who cowers down, hiding her face, unable to bear the horror any longer. The difficulty of painting such a formal picture without making it dull has been overcome by admirable composition, and the contrast of the warm bright colour of the landscape with its abrupt shadows, and the smooth half-tones of the marble. There is something great about Sir William's treatment of this magnificent subject. The picture is now the property of the town of Birmingham.

Ariadne in Naxos (p. 16).
By Sir W. B. Richmond, R.A.

In 1886 was painted 'Hermes,' and in the following year 'Icarus.' Then another piece of sculpture, the 'Arcadian Shepherd,' which appeared at the Royal Academy in 1889, as well as a 'Landscape in Arcadia,' now in the possession of Lord Davey. The shepherd is larger than life, an athletic figure crowned with a nest of short curly hair; and it is wonderful that in the full tide of his painting, Sir William should have found time to accomplish such an elaborate and highly finished statue. It was originally intended to be cast in bronze, but the design was never carried out. It can be seen in the view of the studio, frontispiece plate. 'Venus and Anchises' (p. 18) appeared at the New Gallery in 1890, the subject having been suggested by Mr. Watkiss Lloyd, one of Sir William's

* The 'Death of Ulysses' (p. 1) was suggested by the line in the Odyssey, "By the sea thou shalt die." It is conceived as having taken place at Ithaca, and the wanderer expires in the arms of his faithful Penelope.

† This statue was executed in plaster, not in clay, and cast in bronze. The figure was put up on a skeleton of wood and metal wires, and the muscles were laid on in plaster and tow one by one. The surface finish was done in wax.

Venus and Anchises.
By Sir W. B. Richmond, R.A.

oldest and most valued friends. The story of Venus and her earthly lover has, like all Greek myths, an inward meaning; maybe, is typical of the return of Spring to the earth; so the landscape is essentially a spring one, bathed in sunshine and full of budding flowers; Venus herself, in her robes of saffron, would pass equally well for the Goddess of Spring, as she advances to where Anchises is waiting in the shadow, longing for her coming, just as men long now for the time of the singing of birds. The picture is one of brilliant beauty of colour, and was purchased by the City of Liverpool for the Town Hall soon after its appearance.

IV.—FRIENDSHIP WITH RUSKIN: TRAVEL.

In 1879 Sir William was appointed Slade Professor of Fine Art at Oxford, succeeding to Mr. Ruskin, who resigned on account of ill-health. While he held the Professorship he was accustomed to paint all day and after dinner to devote himself to writing his lectures. As there were twelve lectures a year, and each of them cost him from three to four weeks' writing of evenings, the pressure of work that this entailed would have been too much for many men. Some of the lectures led to a serious difference with Mr. Ruskin, who had, with his customary dislike of Michael Angelo, denounced him and other artists of his period with great vehemence. Sir William, whose prolonged study of them had convinced him that Michael Angelo and Raphael deserved the reputation that had been accorded to them for centuries, defended them in his inaugural and other lectures, thereby drawing on himself a storm of reproach from Mr. Ruskin. This he accepted as merely critical, not personal, and in no way allowed it to interfere with his friendship for one whom he fondly terms "the master"; and on Mr. Ruskin's recovery he resigned the Professorship in his favour. Touched by this Mr. Ruskin sent to ask if he might come and dine with Sir William, who gladly acceded to the request, and a pleasant evening was spent talking over old times, with no word of the disagreement that had come between them of late. Only when Mr. Ruskin rose to go he said as he took his friend's hand, "Willy, why did you make that violent attack upon me about Michael Angelo." "Mr. Ruskin, because you talked nonsense," was the uncompromising reply. Then the nobleness of soul of one who, if he was sometimes betrayed into injudicious and unbalanced criticism, was yet a great man, shone out. "You are quite right," he said, "it *was* nonsense!" And so the friends parted, never to meet again in this world.

Sketch on the Island of Delos.
By Sir W. B. Richmond, R.A.

All this time Sir William had been much under the artistic influence of Mr. George Mason, with whom he had become acquainted soon after he came to Hammersmith, and with whom, as he lived close by, he maintained a constant, almost daily, intercourse. Death

arrested the intercourse, but the influence Mr. Mason inspired still remains (see p. 32).

The love of travel has always been very strong in Sir William, and since he took up his residence at Hammersmith he has, at one time or another, made a good many long journeys in Greece, Egypt, and Spain, besides numerous visits to Italy; indeed, he has rarely spent the winter in England, sometimes summers have been spent in out of the way places. In 1882-83 he gave several months to wandering among the islands of the Ægean Sea, making many drawings and coloured sketches and penetrating as far as he could into Greek myths and ancient civilization wherever any traces of these remained. He used to voyage about from island to island in a small boat manned by Greek sailors, and during one of these journeys his career was very nearly brought to an abrupt conclusion. They had landed on the island of Delos for a day's sketching, carrying food with them for one day only, for the island is entirely uninhabited. When they were about to leave, a strong north wind arose; unable to push off, they were kept prisoners on the barren rock. A week went by, the provisions had been exhausted, and still the storm raged. The Greek sailors, sullen and hungry, were beginning to regard the traveller who had brought them into this peril with some resentment; starvation or a violent death seemed to be the alternatives that awaited the adventurous traveller. Fortunately at this critical moment, while wandering in the bays along the rocky shore, they came across some Naxian sponge-divers, who had a limited store of food; maintained by them and by the carcass of a wild pig until the storm abated, they were finally able to leave the island.

The following year Sir William again returned to Greece, this time journeying over the Morea, where he visited Sparta, passing through Elis and Arcadia, now quite a modern town with hardly any trace left of the ancient city commanding the plain from its five hills, and Corinth, Argos, the Acropolis of Mycene, and other remains of antiquity. He travelled slowly, entirely on horseback, stopping at little villages, entering as far as possible into the life of the people, and tracing every point of resemblance in their ways and customs with their ancestors of long ago. They are a picturesque and interesting people, and the simple pastoral life of the peasants delighted Sir William.

In the heart of Arcadia, time and civilisation have passed by and left that corner of the world untouched, and existence goes on much in the same way that it did in the days of the Sicilian poet Theocritus. The day's journey was begun early, and after the ride through rocky passes and forests, or among the olive grounds and maize fields of the plains, the travellers would halt at noon in some village for rest and refreshment. The first sign of habitation was often a little stream, with flocks of sheep and goats coming down from the hills to drink, and the shepherd

St. Francis. Picture in progress.
By Sir W. B. Richmond, R.A.

playing his pipe to the orchestra of sheep bells. Every sheep carries a bell, and each bell is, or nearly always is, of a different note, so that occasionally the loveliest harmonies are produced, curiously like Wagner's "Tone Music," and as the soft sound of the wooden pipe strikes in among these harmonies with a chant-like melody, the effect is unexpected and produces sounds never heard of before, like to a dream realised in music. Riding on to the accompaniment of the bells and the bleat of the sheep, they would arrive at a village and stay there during the heat of the day, resting in the shade and enjoying the picturesque scene before them. Under a great plane or chestnut tree groups of women seated with their distaffs made a lovely scene, some dressed in blue and yellow, but mostly in white with brilliant-coloured head-dresses, but always charming; little brown children with bright eyes and bare feet, whose only covering was a ragged shirt, and a shepherd or two leaning on their crooks, all gazing at the Franks with the greatest curiosity. Pigs rolling in the stream with grunts of satisfaction, patient donkeys gazing into space with one ear up and the other down, hungry dogs anxious to steal but afraid of the consequences, thin cocks and hens picking about, and little snatches of song, tinkling of bells, ripple of water, piping of olive reeds, rustling of corn as the wind found its way among the stalks, vying with the chatter of the women's talk, made a scene such as the ancient poets saw, giving to them the inspiration for their immortal poetry.

Helen Richmond.
By Sir W. B. Richmond, R.A.

Suddenly there would be a pause, and the women and children fetching water from the stream or washing clothes there would rise and make way as the village priest led his lamb down to the water, and let it drink first, before drinking himself and washing his face. Then he would return through the respectful crowd, and the songs and chatter and occupations would begin again, while the sun flickered through the leaves and glorified everything, even the dirt. Sometimes the discovery that one of the shepherds had his pipe would lead to a dance. These dances are exactly like those represented on ancient Greek vases; the performers join hands and move slowly in a circle to a chant which is sometimes gay, sometimes sad, the measured beauty of the rhythm leaving nothing to be desired; first of love they sing, then of war; the old Greek drama is represented in modern life. The best example of this survival that Sir William met with was at a small village in Arcadia. One or two began to play and dance, gradually joined by others, the sound of the pipe attracted another musician with a hautboy of old olive wood of most beautiful tone, and a third with a drum, probably a Turkish innovation. The music rose and fell, drawing more and more dancers into the circle, until at last the whole population of the village was swaying in time, forming the most weird and picturesque scene. The children gathered round the musicians, who, as the music grew gay or sad, acted their parts admirably; here and there from among the bushes women applauded and encouraged the dancers, while a group of eight of them acted as chorus, all busily twisting their threads the while, under the shadow of a great chesnut tree.

Study for Demeter. Picture in progress.
By Sir W. B. Richmond, R.A.

This was only one of many such scenes that he witnessed during his wanderings, which lasted many weeks, and gave him an insight into the spirit of ancient Greece such as he could have obtained no other way. Returning to Athens he stayed a little while there, making studies for the 'Audience at Athens' on the Acropolis, and exploring thoroughly all the Greek remains of architecture and sculpture. But all through his journey no place stirred him like the plain of Marathon, which he visited from Athens. The place is picturesque in itself, and overwhelming in its associations for the student of Greek history, who feels, as he stands by the little mound, all now remaining to commemorate the heroes who fought such a valiant fight at Marathon, that here he has reached the heart of Greece, the very epitome of her greatness.

V.—EGYPT: THE PYRAMIDS AND THE SPHINX.

Egypt claimed Sir William next time he went abroad, which was in 1885, arriving at Alexandria early in September, and thence proceeding to Cairo. This further penetration into the East and Eastern life was full of charm for him, and the day on which he first saw the Pyramids was a red letter one in his calendar. But more than all he was impressed by that most wonderful monument of a great and wise people the Sphinx, that with the same shrewd impassive face, the same wise cynical smile has watched generations pass away and palaces fall into ruin, and still remains the same. He explored the interior of the Great Pyramid, which contains the tomb of Cheops, and then went to Sachara to see the tombs and Pyramids there. Some of the tombs have, so far, escaped the hand of the spoiler, and remain untouched as they have been for thousands of years; those that have been opened are found to be covered inside with hieroglyphics cut in most delicate relief, representing the whole life of the Egyptians. They are highly realistic, and beautifully executed and coloured, though exposure has in many cases destroyed the colour.

This was the most Eastern place that Sir William visited, and the tropical heat, the low mud huts, the brilliant moonlight on the palms, the crowds of Arabs, and the primitive way of life, were to him intensely attractive. The first night was a disastrous one, the hut in which the travellers slept being close and stuffy and haunted by cats, who prowled among the saddle-bags snarling and disputing over the scraps of food that they found; and infested by smaller foes who made sleep impossible. They petitioned to be allowed to move their quarters to the roof, but were answered that it was impossible, as the women's apartments were adjacent, so they bore the discomfort as best they could, and the next day made themselves a zareba of cane branches in the desert, among the palm trees growing round a lake made by the overflow of the Nile. Here the Sheikh sent them a guard of fifteen men in case of an attack from the desert; but the peace was unbroken, and after sojourning here for a few days the party returned to Cairo, entering the city in the evening when it lay wrapped in twilight, the minarets and domes standing up like sentinels in the misty darkness, the impressive Pyramids in the distance against the strong light of the afterglow, like eternal sentinels, and great slopes of plum-coloured hills bounding in the whole plain, made a scene which brought back the Arabian Nights; mysterious adventure, picturesque crime, and a life so different to that of commonplace commercial so-called civilization. Gradually the city disappeared in a sea of blue, up to the horizon, which looked like a wall against the sky, and the purple twilight crept on till heaven and earth seemed for a moment mixed. Long after the sunset, rays remained in the west, the afterglow being a very real thing indeed, a distant echo of sunlight capable of casting a strong violet shadow. Then the lights of the city shone out like jewels in the azure twilight, and the travellers came into the long streets lit by scanty oil lamps alternating light and darkness, and full of dim figures, camels crashing their way down the thronged alleys, sullen Bedouins edging silently through the crowd, and finally they arrived in the centre of the exaggerated bustle of an Eastern town.

Portico of Sacred Harem Mosque, Cairo.
By Sir W. B. Richmond, R.A.

Photo Hanfstaengl.
A Child Study.
By Sir W. B. Richmond, R.A.

Keeping Cairo as headquarters, Sir William rode out to Ghizeh to shoot wolves and jackals, but the expedition came to an untimely end owing to one of the party having a touch of the sun. He also went to Heliopolis, where Joseph and Mary rested on their flight into Egypt, or, as the Arab guide expressed it, "took lunch." Nothing is now left but an obelisk at the end of a long avenue of trees, which was there when Abraham visited Egypt. While in Cairo he devoted himself to sketching, generally in Old Cairo, or Boulak—both are full of fine motives; or wandering in the different quarters of the town, or the Coptic villages in the environs, he found

in every corner subjects for his sketch-book. Although he drew incessantly, he felt too saturated with new impressions to make full use of them until he had time to realise them. He found that the chief use of foreign travel was to observe nature which is untrammelled by convention, and so to store the mind that it can draw upon that store in peace later on, and invent out of what it has found—what can be done by painting on the spot is so little and so unsatisfactory, but what can be done by observation and memoranda is enormous.

Sir William has since made other visits to Egypt, notably one where he skirted the Desert of the Blacks in company with a friend and fourteen Soudanese troops, all mounted on camels: a long and arduous journey to Wady Natroun, where there still exist Coptic monasteries dating from the fifth century, the lives and customs of the monks being identical with those of their predecessors. This journey finished with a visit to Crete and a third visit to Athens and the Morea, with the purpose of seeing the excavations in Tyryns and Mykene, and the then recently discovered treasures upon the Acropolis of Athens.

Sir William returned to Egypt in 1895, when he went up to El Kab and stayed with a friend in his diabeyah. It was an exceptionally hot winter, and the warmth of the climate was delightful to the traveller, who became almost like an Arab, adopting the dress, a long loose linen shirt, discarding shoes and stockings with all other European impedimenta. He got through a great deal of work, besides wandering for miles over mountains which are exceptionally noble in form, though small; dangerous in parts are the narrow tortuous valleys among which it is easy to lose one's way. Thoroughly did he enjoy this sojourn. Going down the river on his way home, he visited many places of interest, including Thebes, Luxor, and Denderah, delighting in their beauty and living in the past, studying the relation of Egyptian to Greek architecture. He stayed some time in Cairo, devoting himself especially to drawing in the mosques and about the environs of the delightful city, not yet spoiled by European barbarians, frequently spending the entire day in one or other of the mosques observing the picturesque crowds of Arabs, negroes and Copts passing from the shadow of the deep doorways and recesses to the full light of the court open to the sky. One has not realised what colour is until the East has been visited.

A year later the fascination of the desert drew Sir William again to Egypt, first to Cairo, then to Alexandria, from whence he and a friend, with fourteen camels, struck westward, then south-east, crossing the high level plateau which borders the Desert of the Blacks. Their destination was Wady Natroun, where there exists a Greek monastery, founded in the fourth century. Few Europeans have been to this interesting place. The journey was not without its dangers, owing to the savage Arab tribes who wander over the desert, and some of whom are hostile to Europeans. The monastery was successfully reached by his friend, but Sir William, who had been ill during all the latter part of the journey, nearly died of dysentery, and had to lie up in a shed. He recovered, and as soon as he was fit to move the travellers returned to Cairo, disappointed somewhat, but glad to have seen the real desert. The colour is amazing; at noon the sand takes the colour of ripe corn, and as the day grows towards evening the lights grow warmer, until at sunset even the shadows are scarlet and purple. The moon is very white in Egypt; like a silver globe it casts deep shadows as intense and sharp in outline as if they had been drawn in ink, and in the still nights the flat surface is lit, the brilliant colours of the pebbles shining pink or blue in the strong light, a very carpet of precious stones. Never are there to be seen such lustrous stones elsewhere; they take all colours from the amethyst to the ruby.

Spain is another country which is full of interest for Sir William, not so much by reason of Spanish pictures, as by its architecture.

He is not an enthusiastic admirer of the Spanish school of painting, having always preferred the Italian; but Spanish Gothic architecture, particularly where it retains traces of the Saracen influence, is remarkably beautiful and unique in character. The best examples are the cathedrals of Toledo and Seville, the latter being a masterpiece of its kind, having about it a severe romance, and a masculine sense of proportion governing fascinating details. The graceful beauty of the mosque at Cordova enchanted him, and he made many studies of it, while for Granada the only word of description he could find was "fairyland."

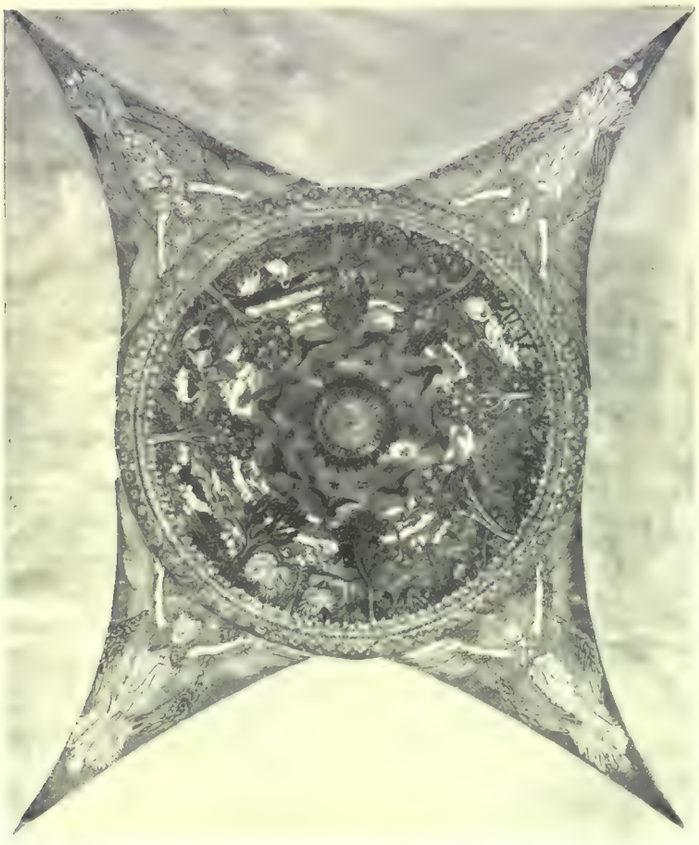
Village of Mahommed, near El Kab, Egypt.
A Sketch by Sir W. B. Richmond, R.A.

Melchizedek blessing Abraham. Design for Mosaic Decoration in St. Paul's Cathedral From the Cartoon in the Victoria and Albert Museum. By Sir W. B. Richmond, R.A.

VI.—ST. PAUL'S CATHEDRAL.

To resume the record of his working life, in which the travels just spoken of were only interludes, the time came at last when Sir William was called upon to undertake the decoration of St. Paul's Cathedral in mosaic. This he regards as the work of his life, on which all previous study centred. He had gone into the subject so thoroughly in Italy, that, when in 1891 he was approached with a view to the decoration of St. Paul's, he felt perfectly ready from a technical point of view to undertake it. The result of the enterprise every one knows; it has been much abused and much praised, and, as always, a great deal of nonsense has been written about it in the Press, combined with some sincerity. The hostile attitude is very natural, for English people have been so long unaccustomed to the use of colour in buildings, that the idea has arisen that architecture should necessarily stand alone, a solitary art, and it has been forgotten that from time immemorial, till the end of the sixteenth century, no buildings were complete without the addition of colour. In point of fact uncoloured building is entirely modern; the Parthenon at Athens was coloured inside and out, and so were all Greek temples. Those built of stone were cased with stucco and painted thereon with wax, and there are ample remains of such decorations in Greece, Sicily and Italy. Byzantine work followed on Greek traditions, and so did Roman, though in a minor degree. The Greek arts were probably in a measure initiated by the Egyptian, and it is well known that all Egyptian temples were coloured. In England all the mediæval churches were painted from top to bottom, including Westminster Abbey, and at this moment, though it may hardly be believed, there are over 2,000 English churches which retain traces of wall painting. There is no doubt that Wren intended to decorate St. Paul's with mosaic, and a scheme was partly drawn up, though it was never completed. It is impossible to imagine anything more terrible than mosaics executed at that time would have been. Taste was at its lowest ebb, and even Wren, with all his capacity and ability, had no idea of what was noble in decorative art; it was not in the air, and had the designs been carried out it is probable they would have been monstrous failures. The mosaics executed in St. Peter's at Rome during Wren's period as an architect in England, are—*quâ* mosaic—hideous, like huge oil paintings hung up, and even the mosaics of a little earlier time in St. Mark's, Venice, by such great artists as Titian, Tintoretto, and Paolo Veronese are likewise, from a decorative point of view, inadequate. The art of mosaic is eminently one which demands severity of design and severity of treatment, simple though brilliant colouring, with a great quantity of gold. Gold is the life of mosaic.

When the Dean and Chapter first approached Sir



Design for one of the Choir Domes, St. Paul's Cathedral.
From a water-colour drawing by Sir W. B. Richmond, R.A.

William upon the subject of decorating St. Paul's, they asked him to paint upon the walls; but this he declined to do. Not only because Wren had intended to decorate his cathedral in mosaic, and, as architect, understood the requirements of the building as to material better than any one, but also because mosaic can be washed without injury to it, an absolutely necessary precaution in the smoke-laden atmosphere of London. A further advantage is that mosaic admits of a free use of gold, which is, in his opinion, a necessity of decoration in our climate, or indeed in any other. As soon as Sir William had received the commission, he drew out his scheme of design, and started for Italy, to re-study the mural decoration in Rome, Sicily and other places. He determined to set his face against pictorial mosaic, and to adhere to the principles of design and execution which prevailed in Greece, Italy and Asia Minor during the classical times of the Byzantine Empire, revived again in Italy in the fourteenth century, and in England in the nineteenth: he laid down as an axiom that his design should be controlled by his material, not the material by the design. Another *sine quâ non* was that the work should be executed by English and not foreign labour; if, in his opinion, England could not provide workmen for the decoration of her Metropolitan Church, it had better be abandoned. And above all he determined to re-adopt the old method of setting the cubes into the wall direct, avoiding the modern style of fixing them by means of gum on to canvas in a workshop far removed from the building that is to receive them. In order to carry out the work in the ancient manner a cement had to be found, and in a Bolognese manuscript Sir William found the ingredients of a mastic cement, which answers in every detail to one employed in the fourteenth century in the restoration of the mosaics on the dome of the Baptistery at Florence. Its advantages are many; it does not dry too rapidly, and retains a certain modicum of elasticity for a long time, while it eventually becomes as hard as stone. The next step was to procure the cubes, and for these he went to Messrs. Powell, the best glass-makers in England, if not in the world. They took great pains to supply him with mosaic cubes in colours of his choice; indeed, on placing them side by side with tesseræ of the best Greek and old Italian manufacture, they were hardly distinguishable from them, allowing for some disintegration of surface made by time and weather upon the ancient cubes. Then came the difficulty of obtaining workmen. Messrs. Powell had two men in their employ who had repeated a picture of Mr. Holman Hunt's in mosaic, but as their execution had been based upon the modern *picture* mosaic, executed with thin plates of glass instead of cubes, the method which Sir William had determined to employ was entirely new to them. A few more men being collected, the work was taken in hand.

It appeared to Sir William that, much as he desired to execute at once upon the wall of the church, the beginning should be made as easy as possible, seeing that he was to initiate the recovery of a lost art,

St. Francis: Study for Mosaic in St. Paul's Cathedral.
By Sir W. B. Richmond, R.A.

An Audience in Athens during the
representation of the Agamemnon see page [illegible]
From the Picture in the Art Gallery of the Corporation of Birmingham

hence the difficulties must necessarily be great. He therefore built in his garden a studio for himself and a shed for the workmen, whose numbers as time went on increased to nine, and there they worked for four months. The first mosaics to be executed were those in the two spandrils above the arch on the north side of the sanctuary, between the cornice and the capitals. He chose to make his first essays upon the part of the church lying midway between the vaulting and the floor, so that he might have a fair chance of trying the strength of light and shade at a comparatively speaking moderate altitude. Thus he would have a guide for future work by which he could reason what strength would be required at a greater height. He began at the beginning with his workmen, learning to cut up the material with his own hands, and executing a good deal of the work himself.

Design for one of the Spandrils in St Paul's Cathedral.
From a water-colour drawing by Sir W. B. Richmond, R.A.

As a result of this experience he believes in only four shapes, namely, the cube, the double cube, the equilateral triangle, and elongated cut forms finishing in sharp points. He had large slabs of slate cut, which were well scored with diamond shapes, so that the intonaco to be laid upon them would find a grip, and into these the cubes were pressed. At first Sir William had great difficulty in persuading his workmen to leave a good margin of cement between the cubes, for those of them who had any experience in laying the tesseræ had acquired the bad habit of jambing the cubes, thereby quite ruining the legitimate signs of building, and making, instead of a structural design, an indifferent imitation of a picture. He expounded to them that the worst mosaic is most like a picture, and the best has all the structural qualities akin to architecture; the one entirely out of place as architectural decoration, while the other seems to grow naturally out of structural conditions. After a time the men began to take a keen interest in the work, and also, in spite of his occasional explosions of anger, to like their stern master who worked with them, and a spirit of excellent *camaraderie* prevailed in the studio. At the end of four months the spandrils were finished and taken to the Cathedral. The wall was cut back to receive the slabs, which were fixed with bronze screws into leaden sockets inserted into the stone, and bound to the wall with red lead. With regard to this first attempt, Sir William at once perceived a few defects which did not appear until they were in position. The outlines were not sufficiently strong, and the half-tones too narrow on account of the too liberal use of white; errors which he rectified *in situ*.

Having now got his men into thorough training, he determined to begin forthwith working upon the wall, and accordingly embarked upon the easternmost dome of the choir. The design was first made on a small scale, then enlarged about four times the size. At this point Sir William made studies from nature for every head, every foot, every fold of drapery, the full size for the mosaic, followed by a coloured sketch done either in pastel or tempera. Then he worked on the full-sized cartoon done from the small drawing, corrected and re-corrected it, and then he added the colour in tempera mixed with pastel. This procedure he followed in every case, all the cartoons being drawn by his own hand, excepting in the minor parts, and he had two assistants in the studio who drew the outlines from highly finished drawings made by himself. As the cartoons were finished they were taken to the Cathedral, traced and transferred on to the wall by pressure from a style. The designs for the quarter-domes were all drawn at once on the wall, a necessity when dealing with strong curves. Many were the attempts which had to be reconsidered before a satisfactory result was obtained. Some drawings for the small domes had to be drawn in sections, and the fitting of these together on the curve was not an easy matter; all irregularities of space had to be taken account of, and the *via media* to be found by calculation as to whether the design could or could not be seen clearly from the floor, and yet not appear to bring the surface down too closely to the spectator, required great care to find.

Another four months were spent on the eastern dome. Before commencing the mosaic, Sir William offered up his charcoal design. Afterwards he coloured it, and again offered up a portion of the coloured cartoon. The first was with the object of ascertaining the strength of outline, the second the strength of colour; but when the mosaic was executed there was reason for some regret. The cartoons having been executed in pastel, did not receive any reflection upon their surfaces, but the mosaic does receive reflection. Experience taught Sir William to make his outlines and masses far more distinct in the cartoon than they are intended to appear when transposed to another and reflective medium, because the reflecting surface eats into all the dark surfaces. He also found he had overdone the detail, and put in more work than was really needed. But here it must be remembered that Phidias completed every figure upon the pediment of the Parthenon, although some of the most exquisite portions of the work were to be for ever hidden from view from the time they left his workshop until they were taken down by Lord Elgin. This to the commercial mind is labour thrown away, but to the dedicatory spirit of the great Greek artist, his labours meant religious offering to the virgin goddess; he gave her his best and noblest, disregarding the labour as he disregarded praise or blame. Those who have watched the progress of the work in St. Paul's will recognise

Water Carrier: a sketch for a picture in progress.
By Sir W. B. Richmond, R.A.

that, whatever may be its merits or defects, Sir William Richmond has offered it in the same spirit of dedication, grudging neither labour nor failing to expend his best energy and experience. Sentiment apart, it is established that the influence of delicate details, even upon a height, is never wholly lost; it gives a play of colour, a mystery and an interest which breadth alone cannot achieve; it is possible to overdo detail, but it is far worse to underdo it. To overdo breadth ends in baldness, which is almost certainly a far greater sin than an excess in the other direction.

Every part of a building, of course, requires different treatment, owing to the manifold effects of light to which the surfaces are subjected. In the case of the dome it was desirable to heighten it in effect rather than lower it, so Sir William made the scale of the objects thereon small as compared with those upon the face walls, and designed for it on the principle of concentrating circles, which he considers to be a finer treatment for a domical surface than breaking it up into vertical ribs. Fearing to miss his intention of adding rather than diminishing height, he kept the outline of his forms thin—not more than half an inch in width—and made use of brown instead of black. Upon all the interior forms of birds and trees he permitted himself neither brown nor black, and kept all the drawing of the wings, feathers, etc., very bright in colour, making use of green, red, amber, blue, grey, both warm and cool, and the high lights of white or a pale lemon-yellow. In many instances, notably in the birds which he wanted to appear whitish, he outlined the more delicate parts of their plumage in silver, so that those outlines might appear to be dark when the silver was not shining, and dark off the white when the silver shone. In the leaves of all the trees he drew the veins with silver, and touched the edges of the leaves with gold. The gold background of the whole design is made of burnt gold, and the tesseræ are laid in circles, concentrating at the apex and widening as they descend the curve. The colours necessary for mosaic are very few, and as the work advanced they were reduced to eight tones; indeed, the more he did, the more Sir William found it necessary to simplify the work and eliminate details which would have been acceptable in painting, but were not legitimate in mosaic. Pure white he found to spread excessively, dark blue tells as black, amber becomes unreasonably dark, and even pale, cool pinks grey very much at a distance, requiring to be outlined with a strong red to give them value. Both warm and cool greys can be altered as to their appearance very markedly by the colour of the outline by which they are surrounded; outlined with blue the whole mass appears to be influenced in a very distinct manner by its environment; the same holds good when the outline is red. Blue round white intensifies the blue as light, whereas outlined with red white appears pink. Strong yellow-greens tell extremely well, but they must be outlined with a thick line of red or rich brown to give them their proper value. White lines among light green are very disastrous except at rare intervals; either a toned grey or a dull yellow breaks the green

Photo. Hollyer. *Andrew Lang* *(p. 31).*
By Sir W. B. Richmond, R.A.

best. A black outline to blue is only necessary to divide the blue from gold, or to draw the folds of drapery where the lights of the blue are heightened with gold; the black outlining seems to preserve the integrity of the blue, whereas a red outline turns the blue into purple. A dark outline of blue on green gives a very mysterious effect, but in that case the blue must be a very clear one, and of the middle quality, neither green nor of red tendency, otherwise the blue will make the green appear muddy.

It has been said that a great deal of silver was used, notably in the two spandrils and in the dome, but Sir William resolved against employing it so extensively in the future, as it has a tendency to grey its surroundings. It looks very dark when not illumined; on the other hand, silver has, when flashing, a greater power of light and expansion than gold. A line of silver one-sixteenth of an inch wide, will eat through the lines of black, almost as light eats into the lead lines of a window. The appearance of silver is easily attained, without disadvantage, by inserting a thin line of white and outlining it upon either side with a still thinner line of gold. As the dome was worked out Sir William gained experience of the effect of one colour upon another, and of what to avoid in future. The chief thing he saw reason to regret was the insufficient strength of the outlines, especially upon those parts of the design that have a golden background. The tesseræ that he employed were also on the whole too small in the earlier work, and from this fact arose an excess of detail, as he was able to put more into a given space than with the larger cubes. The gold background was extremely successful, no burnished gold being used at all, and red, green and pure gold being laid side by side.

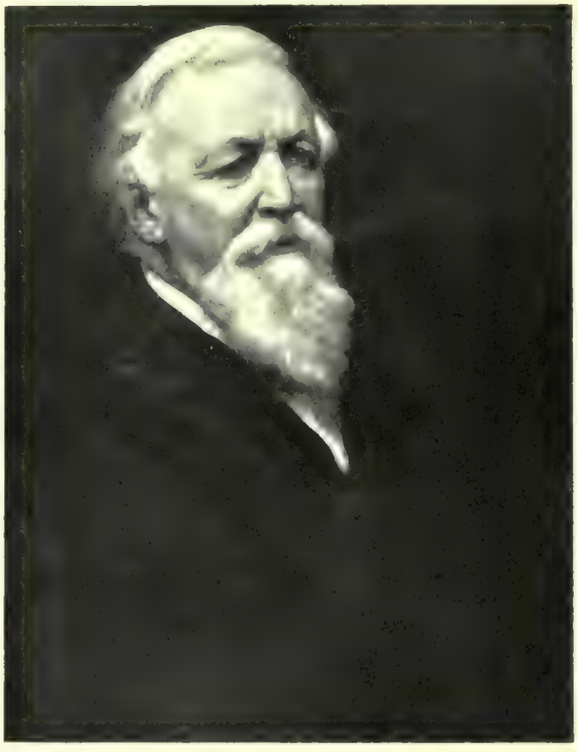
The brassy and unpleasant appearance of modern gold backgrounds is chiefly due to two causes, first that the tesseræ have been laid too flatly and closely together, secondly, only one quality of gold, instead of many, has been adopted—interchange of various tints of gold gives a pleasant variety of tone and colour. Probably, of the two, the more disagreeable effect is obtained by the too close proximity of the tesseræ, but also by the colour of the intonaco in which they are laid. There is no danger in letting the ground show half an inch or more in width round each cube, and under certain circumstances of light even that width may be expanded, there being far greater likelihood of error on the thin than on the thick joint. Gold set into a white ground never looks so well as when it is set into a red one, the white outline having a tendency to grey the gold excessively; this was recognised by the ancients, for in the Baptistery at Florence they took pains to colour the white line red. In modern Italian restoration of ancient mosaic, bright burnished gold has been set up in the place of dull and broken gold, hence the old work has been rendered vulgar and garish, instead of rich and solemn. As an instance, the mosaic in the apse of S. Ambrogio at Milan has in recent years been almost spoilt by coarse restoration.

Burnished gold shines excessively in full light, and consequently eats through the edges of every neighbouring colour, and in shadow it becomes relatively dark, and an extremely powerful reflector of darks; whereas the modified or crackled gold does not shine so brightly, nor does it reflect dark to the same extent when in shadow. It may be remembered how thin the spiked gold lines are which lighten the draperies of the Greek and early Italian mosaics, when the gold flashes they only seem to illumine the colour with which they are mixed, and when they are in shade only give splendour to the local colour; they are never over-pronounced as *glitter*.

This treatment of gold is undoubtedly the finest, and it is that treatment which Sir William has reverted to in his work in St. Paul's. The black pigment made use of by the old Greek and Italian mosaicists seems to have been a kind of cinder colour, quite dull, not glossy on the surface, and corroded by the heat of the kiln. They had not a strong black, so as a rule they adopted dark brown as an outline: it told darker than the indifferent black at their command. The brilliant light of the Italian skies does not oblige the outlines of form to be so manifestly insisted on as in our dark climate. Where in Italy a thin outline of brown would be quite sufficient to detach one colour from another, and to mark the form, here to achieve the same result double thickness of outline and double depth of colour is necessary. Therefore Sir William found that he required a stronger black, and Messrs. Powell supplied him with one that was invaluable. In shadow it tells really black, and becomes a deep grey when the light falls directly upon it; in reflected light it assumes a sufficiently neutral dark to serve all purposes of a strong outline, so when the work is in full light the black outlines do not cut too sharply.

Design for East Window, St. Paul's Cathedral.
From water-colour drawing by Sir W. B. Richmond, R.A.

After the completion of the small dome, as winter was coming on, and the scaffolding in the cathedral was not complete, Sir William determined to execute two more panels upon slate; these were done in the workshop at Whitefriars. But when they were put in place, he realised once and for all the utter futility of such a practice. His cartoons had been made previously, and being set in place they looked strong and light, because of the non-lustrous quality of their surfaces. The mosaics, seen side by side with the cartoons in the workshop, looked right, and were certainly wonderful fac-similes of the drawings; but the moment they were placed among their surroundings, deep undercuttings of mouldings and darkness, it was evident to the artist that they must be gone over and considerably strengthened, not so much in regard to the local colour as in emphasis of black and white. The dark outlines he judged to be too thin, and the white lines too much toned, and he and his men at once set to work to correct these defects, inserting outlines of half an inch in width of the new black among the dark colours, and among the light colours were inserted very pure white drawing or separating lines. A great deal of the bright gold was also withdrawn to be replaced by dull. The effect was magical, and repaid the labour it cost, which was excessive, as the intonaco had already become as hard as flint, and each single tessera had to be removed by mallet and chisel.



Phot. Hollyer. *Robert Browning (p. 31).*
By Sir W. B. Richmond, R.A.

This finally decided Sir William that in future he would work always *in situ*: his experiments having convinced him that the practice of executing decorative work in a studio, and then fixing it on the wall of a building differently lighted and influenced by the character of the architectural mouldings and surroundings, is fatal to successful decoration. It also involves considerable loss of time and expenditure of energy, because if the artist is conscientious, he will feel bound to re-execute the greater portion of his work, so that it may take its relative place among the objects of which it should be one, and to which it should bear relation. He also found it desirable to make only the roughest sketch for colour on the cartoon, although every boundary line between shadow and shade, shade and light should be very clearly defined, because the transposing from one material to another involves changes that can only be made under the eye of the artist. It is true that he can calculate, in a measure, for the modifications, a necessary part of transposition; but the more delicate modifications, which are the life and soul of success, he can only make when actually working in the material that is producing his design. For this reason it is necessary that the artist should constantly superintend the translation of his design from one material to another whenever he cannot execute it himself.

So space after space was gradually filled up, each improving as experience and practice were gained. At the same time Sir William was careful to retain work which, while it did not come up to his standard of completeness, displayed at the same time a vitality and character that he felt it would be a pity to lose. Uniformity of execution in a work of such magnitude would end in dulness; we feel the pulse of the workman in the touch of failure, and the work is human; the shadow as well as the light of the human mind is there; our sympathies are aroused for the duplex nature of man. A dead level of perfection would be quite insufferable on such an enormous scale, which naturally demands the exhibition of many and various phases of thought.

The question of coloured windows was not an easy one to decide. Had Sir William been free to follow his preference he would have blocked up the upper windows in the apse, leaving the lower tier in white glass, well leaded up into patterns so that the floor of the apse would have received strong light, that would have been reflected up again on to the apse. Instead of that desirable effect dark green windows have been put into the lower tier, and the centre window has been blocked up by a black altar, which is exactly the wrong place to have introduced a note of darkness. The result is that the floor of the apse receives no light, nor does the back of the reredos, so the mosaics which are on the curved surface of the vault of the apse are in shadow, instead of gleaming with light as was intended. He still hopes that a change may some day be affected: the green windows replaced by clear glass and a white altar substituted for a black one, or, better still, no altar there at all. He found it necessary to keep the upper tier of windows warm and highly coloured, and especially to treat the centre one of the three with very deep colour, as it would otherwise have absorbed too much light as seen from the nave. The clerestory windows presented a difficulty on account of the necessity to preserve a sufficiency of light. The design is drawn entirely with lead lines, the glass is set into lead, the lead forming every outline; it has no painting on it save in the faces of the angels, whose features are drawn in strong black lines. Glass windows are, no more than mosaic, intended to be an imitation of

pictures. The best windows are least like pictures, the worst are indifferent copies of them. Picture-windows do not go well with mural decoration, and they only came into vogue when wall decoration was being abandoned. In the two transept windows, lead over an inch in width was used for the main outlines; these windows look very flat, and none of the design jumps out of the surface.

When the choir aisles are completed according to the scheme, the decoration of the choir proper will take its place; at present the transition between the decorated portion of the choir and the undecorated aisle vaults in the four bays, still incomplete, is too sudden and gives a thin appearance to the wall of the choir. In the windows of the nave Sir William would like to see no stained glass, but instead white glass, leaded up in fine patterns not too large in scale, and with a broad bold border, to improve the proportions of the windows, which at present appear very faulty. The green glass at present existing in the windows above the drum of the dome is most unpleasant in colour; it should be warm, not cold, for the light of London is curiously blue already. Also it sheds false colour upon the stone and upon the mosaics, those in the great spandrils of the dome as well as those in the quarter-domes.

Mrs. Douglas Freshfield.
By Sir W. B. Richmond R.A.

St. Paul's is not only admirably adapted for decoration, but the somewhat ponderous and uninteresting architecture is immeasurably improved by colour. Standing beneath the dome, looking first east and then west, the eye derives much more pleasure from the vista, glowing with the chastened colour offered by the choir, than from the bare coldness of the undecorated nave. Whether public opinion is unanimous on the subject is no matter; posterity will judge. What the nation has to be grateful to Sir William for is the revival of an ancient art, that had been replaced by inferior modern imitations and was in danger of being lost entirely. He has re-established the advantage of the old method by proving that it is better, quicker and cheaper than the new, that it leads to finer work, is legitimate in principle, infinitely more interesting to the workman; and the day of paper mosaic is probably over in England.

A few remarks of Sir William's on his scheme for the big dome, and on design in general, will best terminate this sketch of the decoration of St. Paul's: "If the big dome is ever covered with mosaic, and I hope it may be, it should, I think, be treated broadly, *i.e.*, not broken up by sham architectural forms, but mainly covered with gold, among which as a background should loom out angels with great wings. Indeed the design should be the Hierarchy of Heaven, but so treated that the design shall not be too prominent; mystery should be maintained, but the mystery of reflected light upon gold, not the mystery of gloom, of which we have quite enough in the dark climate of England. The time will, I believe, come when architecture and painting will be combined again: this much-to-be-desired event will not occur till the Palladian style, so much now in vogue, gives way to a simpler and nobler form of architecture, which should be the outcome of the necessities of modern life, no longer held in bondage by precedent. We are so accustomed to the gloom of our large towns, and to the absence of colour in the exterior as well as in the interior of our buildings, that the colour-instinct is deadened, and we are apt to think that colour has a vulgarising effect upon form. It is strange that travellers in Italy, while they speak enthusiastically of the glorious decoration of the churches there, still remain content with the bare walls of our own buildings and churches. The ideal building would be one erected by an architect, and adorned by a sculptor and painter

Photo Hollyer. *Prince Bismarck (p. 31).*
By Sir W. B. Richmond, R.A.

in conclave; that is the way the Pantheon was achieved. The three arts are too much cut off from each other.

"After all, there is but one art—the art of design; a man who has the power and ability to design one thing, can design another as soon as he has made himself master of the necessities inseparable from the material used. There is a promise of such a future, but before it can be fulfilled the English public must be diverted from the narrow prejudices which have grown for the last three hundred years, till they have become a habit of mind not easily dislodged. I should like to see interiors of churches where decoration cannot be afforded built of brick and stone, after the fashion of the Lombard Romanesque churches. Red bricks with their white joints make a colour-scheme in themselves, and the contrast they form with the silvery grey of stone is remarkably rich and pleasing to the eye. An interior of a building exhibiting stone only, unrelieved by any colour, sends a chill into the very soul. Much might also be done by calling into the colour-scheme of churches the various tints of stone which are to be supplied by many quarries in our own country. It is difficult to see why a building should necessarily be created of one class of stone only, and we must get rid of grooves and precedents before we can learn to be original."

The scheme of decoration is not yet complete, but it goes on steadily, if slowly; indeed, within the period of writing this article, the artist has made another design for one of the domes in the choir aisle. He hopes to be able in time to show a complete scheme of decoration, carried out and fulfilled by English workmen on a scale second to none in Europe. This is not the place to attempt any criticism of work that has been so much discussed. There are many who heartily admire all that has been done.

VII.—CONCLUSION.

During the first eight years that Sir William was engaged upon the mosaic, he devoted almost his whole time to it, laying his other work aside, except for a few portraits, and his diploma picture of 'Orpheus,' and some wall painting in Cheltenham. Latterly, however, he has, while still carrying on the work at St. Paul's, begun to paint again, in the literal acceptance of the term.

Prince Bismarck (Friedrichsruhe, Dec., 1887).
From a pencil drawing by
Sir W. B. Richmond, R.A.

His black-and-white drawing of 'Barabbas at the Foot of the Cross,' executed within the last year or two, is little known, but is very strong and full of thought (p. 7). It represents Christ on the Cross, looking down with infinite compassion on a bowed figure kneeling at His feet; the robber, released from prison by the will of the multitude, has been haunted by the aspect of the one who suffered in his stead, and some irresistible compelling power has drawn him to the foot of the Cross, where many things have been made plain to him. This year Sir William was represented at the Academy by a picture of 'Hera in the House of Hephaistos' and a portrait of his friend W. J. Cartwright; and at the New Gallery by a fine portrait of Mrs.—now Lady—Clinton Dawkins, and a picture called 'The Last Watch of Hero for Leander.' The last mentioned shows Hero leaning over the parapet, her head resting on her clasped hands as she watches for the lover who came no more. In the background a dull orange sunset light lingers in the sky half concealed by cypress trees, but the darkness of the foreground is unrelieved, and Hero's face looms out of the gathering dusk, wide-eyed, and white, straining to catch every sound, with an expression of anxiety that is almost terror. Not terror yet, for she is fighting against the truth that is gradually forcing itself upon her, but soon to be her fate, during the long dark hours in which she realises that he will come no more.

Photo. Hollyer.
Dr. Westcott, Bishop of Durham (p. 31).
By Sir W. B. Richmond, R.A.

It would take too long to enumerate even a selected list of the portraits which Sir William has painted;

Queen Alexandra, Lady Wantage, R. L. Stevenson (p. 4), Browning (p. 28), Holman Hunt, Lady Carlisle, Lady Hood (p. 8), are a few among the many who at one time or another sat to him. In 1886 the German Emperor had sent him the gold medal, and the year after he went to Friedrichsruhe to paint Prince Bismarck (p. 30). Sir William spent ten days at Friedrichsruhe with the great statesman, who opened out to him in what Princess Bismarck declared to be a remarkable manner. Probably he felt more free to say what he liked to an Englishman than to one of his own countrymen, and could meet him on more equal ground as man to man, forgetting for a time his burden of statesmanship and power. The artist was touched by many things in the character thus revealed to him. Behind the impassive mask was no man of iron, but a sensitive emotional Saxon, who himself averred that he had never had trouble with his head, only with his heart. A man of few attachments, but those few tremendously strong; a great lover of music, a fine scholar, delighting especially in Horace, whose verses he knew by heart; but of the graphic arts entirely ignorant. The evening before Sir William had left Berlin for Friedrichsruhe, he had dined with some German professors, who told him that Bismarck had never been into the King's Museum except once when he was caught in a shower and had no umbrella, and they had begged him to tell the Prince how grateful the authorities of the Museum would be if he would give them the encouragement of his presence sometimes. Sir William ventured to point this out to the Prince. "Perfectly true," said Bismarck, "but what can I do? With the army on one hand and the army on the other hand, what time is there to think of art?" Sir William urged his plea, representing that after all the whole of Germany did not consist of soldiers, but there was a great system of education which must come under Bismarck's notice, and which demanded his encouragement. After a short deliberation the Prince said abruptly, "You're right. I'll go," and the following year Sir William had the gratification of hearing that since his visit Bismarck had shown much more interest in the King's Museum.

Head of an Italian Girl
Study in marble, executed by Sir W. B. Richmond, R.A.

Lady Richmond.
A bust in marble by Sir W. B. Richmond, R.A.

Darwin was another interesting sitter, though he was a man who had, through constant work in one direction, drilled himself into one groove of thought to such an extent that, except for novels, of which he was a portentous reader, he owned to having little interest in literature or art. Two great ecclesiastics, Bishop Lightfoot and Bishop Westcott (p. 30), were painted by Sir William, and deeply did he enjoy their conversation. Doctor Lightfoot was a singularly intellectual force, but Bishop Westcott was a mystic, a man of the most highly organised temperament. His conversation was intensely imaginative, every sentence conveyed a suggestive idea, and not only was he a very fine talker, but unlike many such, a most patient listener, whose endeavour was to learn of every one. Archdeacon Wilson was added to the roll the same year.

Perhaps of all Sir William's portraits the one that attracted the most attention was that of Mr. Andrew Lang (p. 26); but Sir William, as well as many others, consider his portrait of George, Lord Pembroke, the best he has ever executed; people coupled

it with that of Lady Hood. Gladstone he painted twice, once in 1867 when his hair was still black, and again many years afterwards (p. 13). A close friendship had existed between them ever since they had met in Rome, and Sir William knew much of the great politician's mind, opened out to him in many walks and talks at Hawarden during two most interesting periods of Gladstone's life; first when he was deeply engaged in the study of Dante, and secondly when he was foreshadowing the idea of Home Rule. Even to those who disagreed with his politics Gladstone endeared himself, and he completely took charge, for the time being, of all who came under the spell of his personality. His rhetoric was just as forcible in private as in public, and his powers of convincing in ordinary table-talk were no less remarkable than those employed by him in the House of Commons. For a man so vehement and so naturally impulsive his self-control was phenomenal, and he possessed that attribute of a really great intellect, the faculty of throwing aside at will whatever had been occupying his mind. After periods of the highest excitement he would dismiss the subject of it from his mind and immerse himself in a novel. When the bond of so many years was at last severed, Sir William made many drawings of his friend after death, and he is at present working upon a large piece of sculpture intended as a monument to Mr. and Mrs. Gladstone to be placed in Hawarden Church.

The principal subject-picture he has in hand at this time is 'Moses viewing the Promised Land' (sketch p. 6). The patriarch stands upon a peak of rock, with lifted head, gazing at the distant country that he will never see. Thick drifts of cloud wrap round him like a shroud, hiding him from those below, only lifting to let him gaze forth, and here and there to show through a rift, distant, jagged peaks. The picture is very light in tone, with the clear atmosphere of the mountain, and full of a sort of reflected radiance, as of the glory that was half revealed. Sir William is also engaged on various portraits, notably one of the present Archbishop of York. His principle is always to keep a great deal of work going on at once, and to turn from one to another picture as necessity or inclination guide him. There are stacks of pictures in the studio, which may some day be completed or may not, though it is no part of the artist's scheme to leave unfinished work behind him.

It may be added, in conclusion, that Sir William was elected an R.A. in 1895. He is besides a D.C.L. of Oxford, a Fellow of the Societies of Arts and Antiquaries and an Honorary Associate of the Royal Institute of British Architects, as well as M.A. He was made a K.C.B. in the Jubilee year. Besides working on the Borough Council of Hammersmith, he is an active member of the Society for the Abatement of Coal Smoke, and has lately become president of a Corporation which has been initiated for the betterment of London. He is a great reader and a constant student of the classics.

On page 18 mention was made of the artist's friendship with George Mason. Sir William writes of him as follows: "I delighted in the real English poetry that his work exhibited. How exquisitely he saw the mysteriousness of English landscape, its predominant grey, which is sometimes enlivened by those flashes of gold which occur at sunset; and how he appreciated the twilights, which are more beautiful in England than those of any other country. Mrs. Percy Wyndham's 'Evening Hymn,' by Mason, always seems to me like Wordsworth at his best. I wanted very much to paint English landscapes, and did do one picture called 'The Calves,' which I saw recently and liked, but it is not my *métier*. My eyes were awakened in the South. Every painter is impressionable, but he must find out for himself what is the governing force of his own character. My nature must live back; I must dream; the past has for me a vividness which receives suggestions from the present. Somehow in the woods and mountains of Italy, among the islands of Greece, in Arcadia, in the deserts of Egypt, or in the city of Pompeii, it is not the people treading those grounds who are real to me, but what is uppermost is the world two thousand years ago—that exists. I know it is the fashion to say that this is all wrong, but I do not care to divorce myself from an imagination (if I may be permitted to call it so) which lives much in abstractions, from the intense desire to reproduce those fancies in form and colour, however inadequately. It is partly because so much that one thinks is ill adapted to these media that words come as a kind of easement to the imagination, and I have written a great deal, though published little. In the really artistic temperament three things are predominant, and when they are balanced, probably a really great artist (I do not mean I am one, far from it, but I would be if I could) is produced—emotion, intellect, and reason. They hardly ever go together, or rather the elements of the three in combination are hardly ever found in one work. The intellectual may be reasoned, and each stage is conscious, but the work that one does by emotion is done rapidly; and that work has never contented me because I feel that what Titian said is so true, 'l'improvisatore non fà mai la bella poesia.' The same thought was expressed by Tennyson when he said, 'It is the poetry that is minute and highly finished which really lasts, and there is no real art which has not been accomplished by labour and suffering, although neither labour nor suffering should ever show; we must learn to disguise that.' The artist is like a mother, he bears within him a thought which is perhaps to move the world; even if it is not a great thought, to be in any sense perfect its embodiment must be the result of pain. Art is just like life, and the artist must learn to suffer, to endure, to rule himself and his emotions until they become a part of his intellectual force. Emotion must never be allowed to run away from intellect, they must keep pace together; it is so easy to start lustily upon a race and to get out of breath before it is finished. A great artist keeps his impulse glowing by not expending it too soon. Design must be strong enough to be sustained by the moral courage necessary for its completion, and no picture is ever finished until the day it is done, just as life is not accomplished till the day we die, and Finis is written at the foot of that picture."

It is difficult to justly estimate the work of those with whom we live in the hurry of life, especially in these crowded days of change and variety. The test of time is the only abiding one, and in two or three centuries men will know more about the art of to-day than we do now. There has been no attempt at criticism or eulogy in this sketch of Sir William Richmond's work as an artist, only an endeavour to represent faithfully a life that, whatever the results may be, has been spent in strenuous effort in a great cause. Art for art's sake is a fine thing; art dedicated to the ennobling and bettering of humanity is a finer one; and those who keep alive among us the high ideals and lofty purposes that can lift even sordid things into another atmosphere, are doing a work that should enlist the sympathy and interest of men for all time.

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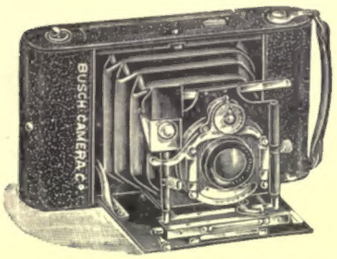

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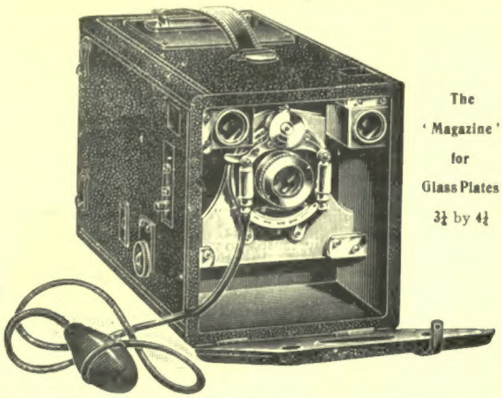

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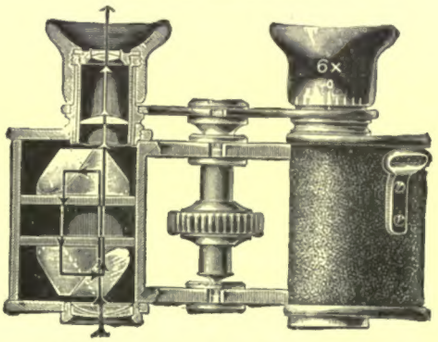

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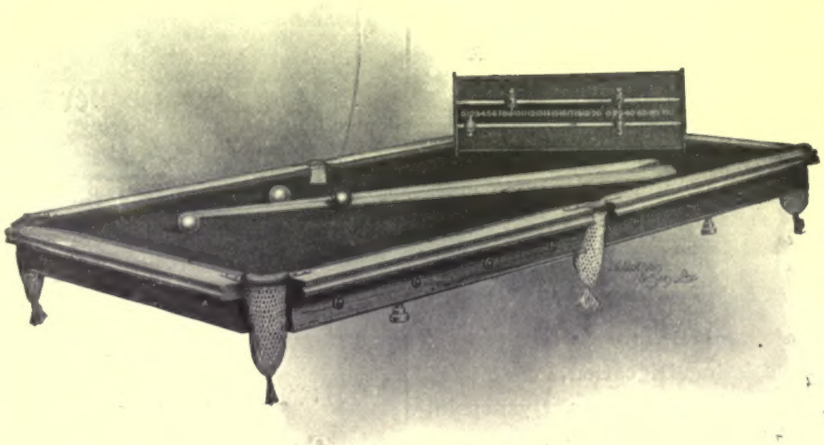

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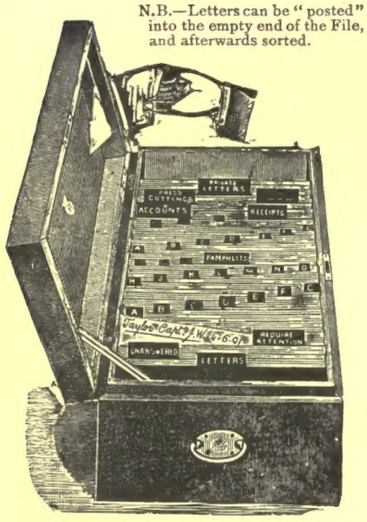

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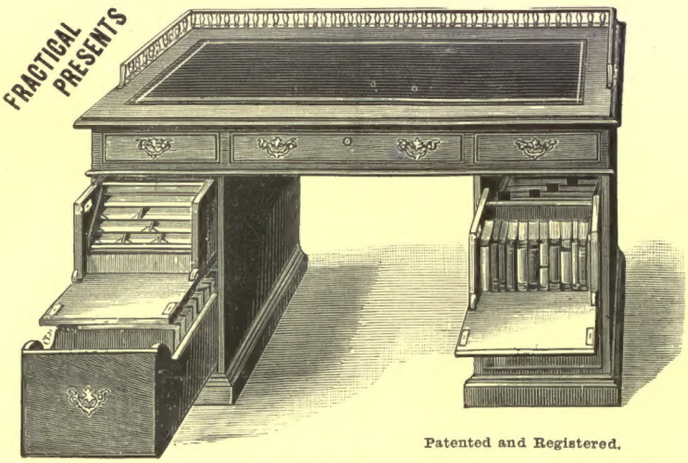

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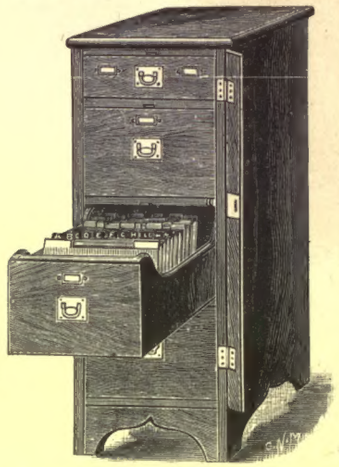

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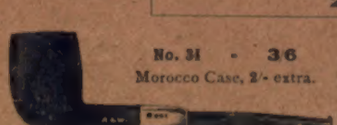

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